

The School Arts Book

Vol. V.

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No. 7

A DANDY COOK-BOOK.

ONCE upon a time, when I was a little girl and tried to help my mother cook enough food to keep my four big brothers from starving, I started a cook-book. It is not finished even yet, for under each ornamental heading I left a great many blank pages, and each week a new recipe, tested and found to be desirable, is added to those written so long ago.

Though many of those first recipes were "prepaired" with "flower" and "shugar" I was very proud of the book for I could make, all alone by myself, everything in it and in addition to that I designed the cover and headings.

All good girls love to cook, and love to draw, so if they can draw pictures for their own cook books the results are always lovely. The subject should interest the boys also for what boy wouldn't like his mother to own a real up-to-date cook-book?

The book from which the accompanying illustrations* are taken is made of sheets of very thin cardboard with covers of stiffer material, and it has two rings which hold the leaves in place. The pages are thrown back until the desired recipe is found then the book is hung up, out of the way of spotters, where it can be consulted easily without using one's flour-covered hands.

The designing of the headings is great fun. Ofentimes it is difficult for a child to think of a suitable motif for his design, but here such hosts of things come rushing forward at the word that the difficulty is to know what to choose. All one has to

*Plate 1 gives three of the title pages reproduced in half-tone, to show the arrangement. Plate 2 shows the cover and six of the groups from as many other title pages. The frontispiece gives three other groups, those for "pies," "preserves," and "bread," reproduced in color. The Editor regrets that the entire set could not be given in color. The originals are charming in their delicate suggestive tints.

do is to shut his eyes and say "Soup." Only see the things ready and eager to be made into a design. The big kettle; the vegetables and meats, the tureen and plates of delicate china. Think of "Preserves." Pears, peaches, apples, boxes of strawberries, rows of

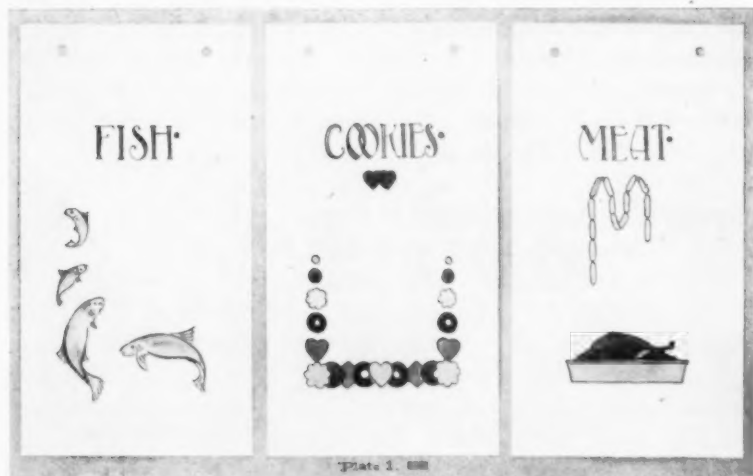


Plate 1. 600

cans with little white labels, tall bottles of grape juice, tumblers of jelly and marmalade, appear. Think of the little curly heads of lettuce and the chickens and lobsters and fishes for the "Salad."

Such good things and so easy to draw! Things we have drawn hundreds of times with much labor and weariness to the flesh, but now so fresh and interesting in this new importance. If the animals and vegetables fail there are the dishes. Not "models and objects," lest the enthusiasm of the children receive a check, but the yellow mixing bowls, the pitchers of milk, the eggs, and spoons and tins.

Now the problem is to compose these common things in an interesting way that will embody the principles of good



design. First there is the lettering. The pages are uniform, so each heading should be the same distance from the top of the paper, and the simple well proportioned letters the same size on each page. In the illustrations here given the objects are drawn "side view" in simple outlines. It becomes then an exercise in proportion and composition with no ellipses or vanishing lines to bother.

If color is used it should be washed in over the lead pencil drawing and the ink outline added after the color has dried. One's monogram may be used on the backs, alone, or made a part of the cover design.

If there be any teacher with many pupils, and little material to work with, who is discouraged because her children can do nothing in basketery or rug-making, let her try these simple designs. I am sure she will be overjoyed with the result.

SALLY BAILEY BROWN

Dorchester, Massachusetts

ACTION DRAWING — III.

APPLICATION AND DRILL WORK.

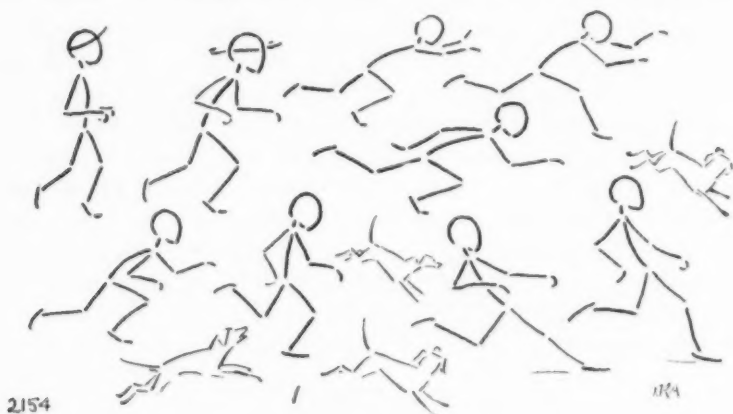
ONE is apt to think that if they know the method that they know how, that if they know the method of drawing they know how to draw. This is not true. A method is but an orderly way of doing; it is the road but not the destination; it is the path along which you must do your own walking. Many may think that because the method of drawing these little action figures is simple, that the drawing of the figures themselves is easy and may be acquired with but little effort. This, also, is not true. These little figures represent the very essence of drawing and to attain the ability to draw them requires persistent work and not a little patience. Children, however, acquire the drawing of these figures readily if led by one who can draw them, or if directed systematically through the aid of cards on which the action is pictured. The method of adding thickness and proportion to these figures is given in previous numbers of the *School Arts Book** and now is given the method of using them.

The method is this:—simply draw the action figure and then using it as a general guide draw the full proportioned figure under or to the right of it, or on a separate paper as shown in Figures 2 and 3, 4 and 5. The action figure is but an aid to the full proportioned drawing. It is a bridge over the best and most difficult part of the work in drawing the human figure. Do not try to turn the action figure itself into a full proportioned figure but draw the latter separately using the former as a guide.

The little action figures may be taught in the first, second, and third grades, but the form and proportion elements perhaps not lower than the fourth grade, though this latter is merely an opinion. There are many ways of teaching the little action figures, but perhaps the best and quickest is to choose an action,

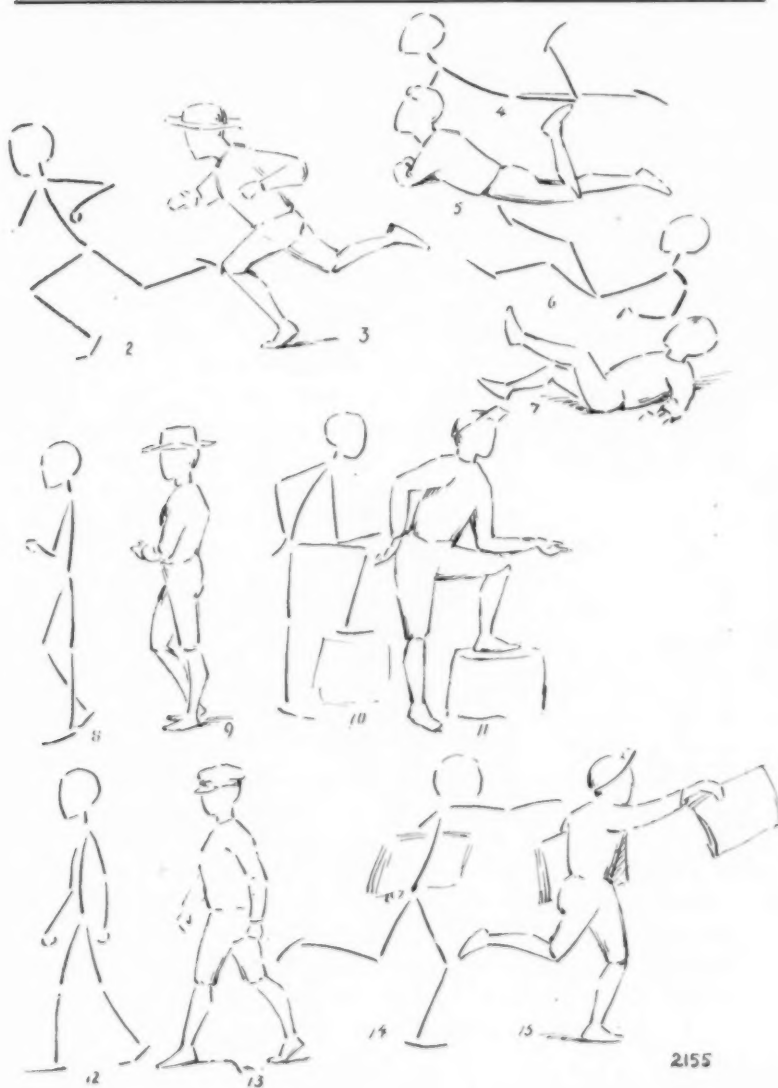
*March and April, 1904.

say running, Figure 1. Place an action figure representing running on the blackboard and teach it. Teach it as if it was a new word in language. Show that walking is constant falling and that running is faster falling. Show that the oblique line



is the line of action and that the more rapid the running the more the lines slant. By some way, some means, get the pupils interested in the action of running and this interest, coupled with the action figures, will do the rest. After the pupils have gained some knowledge of the action of running, use it. Use it in little imaginative story drawings, in games that children play, and in the hundred and one ways that only a teacher knows and can use. Yes, use a model, use it persistently, use it all you can. Verify each point that comes up, on the model.

The full proportioned figures are best learned in this way. Place an action figure on the blackboard where the pupils can see it plainly and then let them reproduce it as a full proportioned figure similar to those in this article. For example, draw Figure 2 on the blackboard and let the pupils reproduce it as Figure 3.



These methods and suggestions are not intended to take the place of drawing from the pose or any other commendable method, but is rather an aid to them. If this method stands for anything it is as a protest against the idea that the model has the power to reproduce itself on a flat surface, or that the object has the intelligence of the teacher. It is an appeal for higher and more intelligent methods of work.

D. R. AUGSBURG

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POTTERY BUILDING.

THE November (1904) School Arts Book presented in clear concise form, a workmanlike and expeditious method of making pottery; but that is a method for high school pupils,—pupils who can use machines and who have considerable skill. In the grades, pottery may be cast as suggested in that article, if moulds are furnished ready made; and this has been done in a small way even as low as the fourth grade. The potter's wheel being too much for small hands to manage, most reliance must be placed upon building, that is, modeling pottery shapes, tiles, etc., by hand.

Building in clay has these advantages: the process may be carried on as time permits, the work being kept damp between lessons; building allows absolute freedom in the execution of individual ideas, shapes can be built, which it would be impossible or difficult to make in any other way; such things, for instance, as square or rectangular forms and flat tiles.

There are two ways of building pottery: (1) by means of coils, which means was used, and is yet used, by the American Indians; and (2) by means of small bits of clay worked together in successive layers.

The Indian process is more easily understood and will be described first. The clay should be soft, but not sticky, well worked, free from lumps and hard stiff portions. A piece is rolled with both hands (illustration 1) on the table or board into a roll perhaps eight inches long and about the size of a piece of chalk. The roll may be as long as the pupil can manage, but between eight and ten inches will be enough for children of the third and fourth grades. The rolls used should be made with as few motions and little handling as possible; if clay is manipulated too much it dries out and crumbles. Make the rolls with fairly firm pressure of the hands and should the clay tend to flatten out, make the roll as round as possible with the fingers and proceed as before with as even a motion as possible.

This roll is coiled in a spiral form to make the bottom of a bowl, for instance (illustration 2). Roll enough more clay to make this bottom of required size. Lay several succeeding rolls upon



the edge of this bottom, thereby building up the sides of the bowl. When the sides are well started, fasten the rolls securely together on the outside first, by rubbing the thumb or finger across them (illustration 3); do the same to the inside and bottom, filling in the angle between sides and bottom to make the work

stronger and to allow later some clay to be cut away outside; finally make this inside fairly smooth and finished; the outside may be finished later. Now as many more rolls may be added to the rim of the bowl as seem desirable, each succeeding round being fastened securely to the one below it. Short pieces are laid up on the edge to make it level and the whole finished



smooth with the thumb and fingers. This finishing means the making of a smooth surface. Small depressions and openings between the rolls are filled in with bits of clay; projections from the surface are rubbed down to the common level, or cut off with a modeling tool (any flat stick with fairly straight edge will do).

As to form; if the bowl is to be wider at the top, lay each succeeding roll of clay just a trifle toward the outside edge of the rim; if the top is to become smaller, gradually contract it by placing the rolls of clay just a little toward the inside edge. It will be learned, after some slight practice, that the piece tends to grow wider as it is built up, therefore the embryo potter will do well to work for an opening a bit smaller than is desired in

the finished article. The smoothing and finishing processes will also slightly increase the diameter of the piece. It will tend to increase the beauty of such a bowl to have it curve in gracefully at the bottom, and as it has been made rather



thicker where the bottom and sides meet, enough may be cut away there, with the modeling tool, to give satisfactory appearance.

The above method is one in common use and is not difficult. But to work so, the clay must be just right to roll without crumbling; other conditions being equal this is the way children of the primary grades will build their pottery.

A second way, that is, building with small pieces of clay, though more difficult and suited to older pupils, admits of the use of clay varying much in quality (such material as local clay brought in by the pupils) and makes pottery that is stronger

and more solid. Such things as large bowls, vases and garden jars are built in this way.

By this second method, the bottom of a bowl is constructed of small bits of clay thoroughly worked together forming a tile



of required shape and size. The side is begun by laying bits of clay around the edge, working each bit into the clay at the edge, with the thumb and forefinger of one hand (right in illustration) and keeping a uniform thickness with the thumb and forefinger of the other hand (illustration 4 showing thumb pressing bit of clay into place). (Illustration 5 shows next stroke with forefinger of same hand). This process is continued round the edge of the bowl, guiding the slope and curve of the sides with the left hand which also regulates the thickness of the wall. But these

bits of clay when worked into place are not pressed downward with any force, but rather dragged into place with a diagonal motion across the edge; this means a light touch that thoroughly fastens each bit of clay into place, without in any way disturbing the solidity of the work. The vessel may be made smooth and finished as in the preceding, by rubbing down the rougher places and filling in the hollows. Since built pottery has a tendency to flare as the sides are built up, allow for this tendency and make the sides a little more perpendicular than is desired in the finished piece.

Once acquired, this building with pieces is invaluable and is not only the surest way to produce good work, but the method is structural and consistent; clay should be so handled.

One last word about tiles. These are made of small bits of clay thoroughly worked together, so that the finished tile will be a solid, well kneaded clay mass. The tile is made a little larger than the required size, of even thickness and very level on the surface, being rubbed slowly with the thumb, not in one direction only, but in all directions across the face. It should be smoothed carefully where needed, pressing the high places down. The tile is either decorated with incised line when soft, or painted when it has become stiff but not entirely dry.*

The decoration of clay ware will be treated in another paper.

C. L. BOONE

Montclair, New Jersey

*The following publications give more or less information concerning pottery processes.

20th Annual Report of the Bureau of Modern Ethnology, Washington, D. C. Aboriginal pottery of the Eastern United States. (177 plates and numerous drawings—excellent.)

How to Make Pottery by Mary White; Doubleday, Page & Co. \$1.00. Very suggestive to one who has made a beginning.

Keramic Studio. Published monthly at Syracuse, N. Y. During 1903-4 this magazine contained very practical articles on many phases of pottery work, by Chas. F. Binno. Interesting illustrations of pottery and tile designs.

A HIGH SCHOOL ART CLUB.

FOR many years there seemed to be very little to cultivate the social side of school life in our High School, then something occurred that started an organization of a most democratic spirit. Through a friend at Binghamton, N. Y., the drawing teacher was induced to exchange exhibits of work in drawing. In the exhibit sent by the Binghamton High School were many drawings by the "Bonheur Club." On inquiry as to what such a club was, I found that the club had been formed with the purpose of cultivating a love for art and for social enjoyment. Just what was needed in our school, we thought.

A meeting was called, and a High School Art Club was formed, patterned after the one at Binghamton. It had for its officers, President, Vice President, Secretary and Treasurer, elected for one school year. The meetings were to be held monthly at four o'clock. The membership fee was to be ten cents for the year. Each member was required to submit one drawing to be made in any medium, a fine of two cents being imposed for failure to produce the required drawing. Every pupil and teacher was invited to belong. The club was organized with a membership of about twenty but it now numbers about eighty members.

At each meeting a speaker from the faculty or outside the school was secured to give a talk upon some subject connected with art; as, travels abroad, or visits to art centers in this country. At one meeting an artist gave a talk on "Drawing for Dollars." Later he gave several prizes for the most successful drawing from the pose done that day,—and then presented the club with a bust of "Beatrice." To show its appreciation the club always presents the speaker with some flowers or some souvenir of the occasion.

At first we found it difficult to interest the boys, who seemed to consider an Art Club a little beneath their dignity; so we decided to try the art which appeals to most boys,—"the art of

cooking." As we suspected, there was a large addition to the club at the following meeting, due probably to the announcement, "Light refreshments to be served." The clause of the constitution containing the words "for social enjoyment," appealed to them and the entertainments given later by the Art Club could not have succeeded without the enthusiastic help of the boys.

We have given one or two entertainments every year, all of which have been remarkably successful. First we gave a Colonial Tea in which we tried to carry out the art of dress shown in the early days. The large corridor was adorned with old fashioned furniture and an old fashioned supper was served. One year we gave a Christmas Sale, articles being solicited from students who could draw, paint, embroider or who could make any useful article. Plaster casts were bought at wholesale prices and arranged in an attractive booth having a black background. These were sold by members of another art club in the city who were interested in helping to make our High School Art Club a success. Light refreshments were sold and all voted it a most enjoyable evening.

The entertainment from which we gained the most financially was a series of Gibson Tableaux interspersed with musical selections and followed by a short pantomime of "The Artists Dream." At another time the Hamilton College Glee and Instrumental Clubs gave such a fine concert that soon a similar mandolin and guitar club was formed in our High School. This has given a number of very enjoyable concerts.

The proceeds of the entertainments have bought to our High School two beautiful works of art, —Apollo and Venus de Milo, heroic size, a smaller Venus de Milo, and other smaller pieces of statuary, and a beautiful watercolor landscape by Bazane. With some of our money we have purchased the

necessary utensils and dishes for serving light refreshments, a pyrophen for the exclusive use of members, and have subscribed to an Art Magazine which is kept on a table in the study room.

It may be of interest to mention that the State of New York duplicates to the amount of fifty dollars a year all money raised for the purpose of school decorations.

At the close of the year the club has a picnic or similar affair to celebrate the successes of the year.

CARRIE R. HARMON

Supervisor of Drawing, Geneva, N. Y.



THE WIND IN A FROLIC.*

WILLIAM HOWITT.

The Wind, one morning, sprung up from sleep,
Saying, 'Now for a frolic! now for a leap!
Now for a mad-cap galloping chase!
I'll make a commotion in every place!'
So it swept with a bustle right through a great town,
Creaking the signs, and scattering down
Shutters; and whisking, with merciless squalls,
Old women's bonnets and gingerbread stalls:
There never was heard a much lustier shout,
As the apples and oranges trundled about,
And the urchins that stood with their thievish eyes,
Forever on watch, ran off each with a prize.

Then away to the field it went, blustering and humming;
And the cattle all wondered what ever was coming:
It plucked by their tails the grave matronly cows,
And tossed the colts' manes all over their brows,
Till, offended at such a familiar salute,
They all turned their backs, and stood sullenly mute.

So on it went, capering and playing its pranks—
Whistling with reeds on the broad river's banks;
Puffing the birds as they sat on the spray,
Or the traveller grave on the king's highway.
It was not too nice to hustle the bags
Of the beggar, and flutter his dirty rags:
'Twas so bold, that it feared not to play its joke
With the doctor's wig, or the gentleman's cloak.
Through the forest it roared, and cried gaily, 'Now,
You sturdy old oaks, I'll make you bow!'
And it made them bow without more ado,
And cracked their great branches through and through.

Then it rushed, like a monster, on cottage and farm,
Striking their dwellers with sudden alarm;

*The original footnote in "Russell's Sequel."

This lesson is meant for the practice of loud, high, lively, and rapid utterance, with short pauses. Great care should be taken, in reading it, not to let the voice run merely by the metre and the lines, but to keep it in the tones of lively and humorous talking. The common fault, in the reading of such pieces, is what is sometimes called a "cantering" voice.

And they ran out like bees, in a midsummer swarm;
There were dames with their 'kerchiefs tied over their caps,
To see if the poultry were free from mishaps;
The turkeys they gobbled, the geese screamed aloud,
And the hens crept to roost in a terrified crowd:
There was rearing of ladders, and logs laying on,
Where the thatch from the roof threatened soon to be gone.

But the wind had pressed on, and had met in a lane,
With a schoolboy who panted and struggled in vain;
For it tossed him and twirled him, then passed; and he stood
With his hat in a pool, and his shoe in the mud.



ANNOTATED OUTLINES

APRIL

PLANT DRAWING AND DESIGN

SPRING is arriving. The first pussy willows are in the swamps, the first lamb's tails hang from the alder bushes along the edge of the meadow; the climbing sun has willed the bluebird to his whiff of song, and in the April rain brother robin sings again.

Our March lessons, let us hope, have prepared the children to welcome the birds as never before. Our April lessons must lead the children to notice the flowers more closely. But the older children should see more in the returning life than the little children see. In the early years "a primrose by a river's brim," may well be just a yellow primrose, but later it ought to be "dwelt upon, wondered at." Something of its beauty of structure and texture, something of its harmonies of line and color, ought to be perceived, for a primrose no less than a shell is "a miracle of design."

Just how early instruction in Design should begin nobody knows. What the character of that instruction should be nobody can yet say with authority. Child study may help to solve these problems. Everybody knows that there is a vast difference between what children call "beautiful" and what an adult of taste thinks beautiful. Teachers have been accused of attempting to foist their adult ideals of beauty upon innocent children, and of attempting to teach design too soon. The charge may be true. But is not one of the functions of the teacher to establish ideals? There is no living in the house with children until some adult ideals are forced upon them, ideals of cleanliness obedience, respect for property, self-control, good manners, etc., and in all probability we shall find the teaching of certain

"adult ideals" in esthetics practically "harmless" and on the whole rather useful in the long run.

The Contests inaugurated by the School Arts Book, bringing together as they do work from all parts of the country and done under widely differing conditions, have thrown a little light on this dark subject, and are likely to furnish more light in the future. Putting together what can be gathered from the theorists of all sorts, and the observers of conditions and results, it would seem that design in the primary grades must be largely "play" design, with little thought of technicalities; that in the intermediate grades it must be extremely simple and without much stress upon originality, and that even in the grammar grades rules and principles must be subordinated to practice. The work for the spring term has been planned accordingly.

PRIMARY.

In primary grades all over the land, nature study, language, and drawing go hand in hand at this season. The work in these years is therefore largely illustrative, at first.

FIRST YEAR. Make drawings from the pussy willow or other spring growths.

Give special attention to shape and size of sheet and to the placing of the drawing. A pleasing result can be secured by using a gray paper, drawing the stem and scales with brown pencil and the pussies with white chalk, as at A, a drawing by Willie Grady, Filmer School, Somewhere. Try the same subject in water color and in lead pencil.

SECOND YEAR. Make drawings from the alder, birch, or some other twigs having hanging catkins, or from any early conspicuous growth.

Give special attention to the placing on the sheet of appropriate size, that the spray may "look natural." The catkins should appear to hang as



in nature. Effective drawings may be made by using colored pencils; the brown one first, and afterwards as many other dots of color as the pupils can discover. The illustration, B, was drawn in ink by Aurora Lapoint, Easthampton, Mass. Try similar subjects in other mediums, including water color.

THIRD YEAR. Make drawings from twigs with bursting buds, such as red maple, shad bush, elm, etc., or from the earliest flowers.

Give special attention to the directions of stems, how they branch, how long the twigs are, where the bunches of buds are placed. Have the drawings look well placed on the sheet, by trimming the sheet after the drawing is finished. Use colored pencils, water color, or whatever will give the effect. The illustration, C, was drawn in pencil and water color by "J. E. A." in a third grade, somewhere. The original is very lifelike in color.

INTERMEDIATE.

During these years the illustrative drawings should go on, in April, as occasion requires; but in the time set apart for Drawing, instruction should be given in the elements of beauty, with a view towards the utilization of nature in decorative design. The first of these elements is Order, manifesting itself under various forms. The most promising line of work, so far as our present ignorance permits us to see, is about as follows:

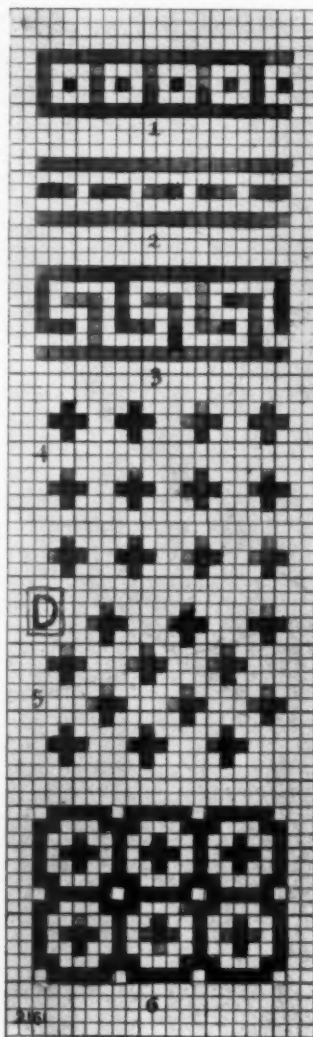




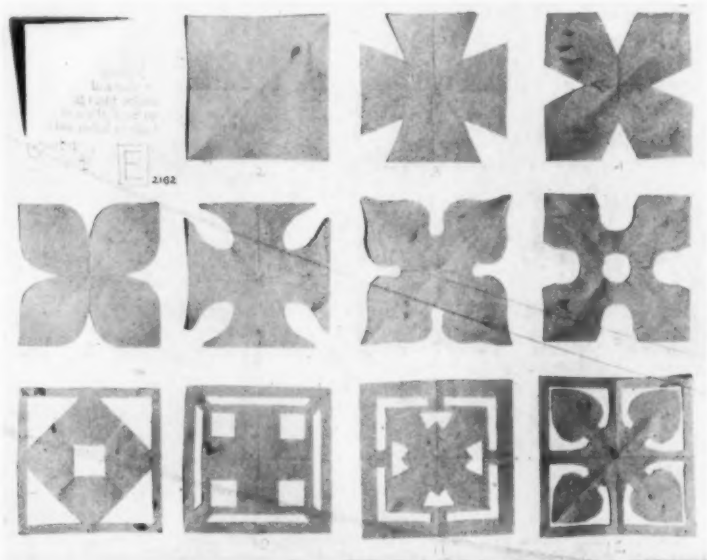
FOURTH YEAR. Teach the regular division of surface, and the repetition and alternations of units.

The simplest way to do this is to use squared paper. If squared paper is not available, make some. Have each child take a sheet of drawing paper 6 x 9 inches, and placing a ruler against one edge, divide it carefully into quarter inches; do the same with the other edges. Rule light straight lines across the paper, both ways, connecting opposite points. The entire surface is now divided into quarter-inch squares. This of itself forms a pleasing pattern. By filling in a row of squares, a broad straight line is formed. Make such a pattern as that at 1 (Plate D). Here a surface is regularly divided, and the result is a pleasing pattern, because of the regular recurrence of a unit. Any single thing, any spot or mark, to be repeated in a design, is a unit. When one unit only is used the design illustrates repetition. When two different units are used in the same design it illustrates alternation. Teach the varieties of repetition,—repetition in one direction, 2; in two directions, or over a surface, 4; repetition of the unit but alternation in position, 3; alternate repetition, 5; alternation over a surface, 6. Do not over emphasize the names, get the thing. Have each pupil make original patterns. It is easy, and the results are delightful to children. Collect examples of Greek frets, and of repeating patterns.

FIFTH YEAR. Teach the radial division of a geometric figure, radial arrangement, and the rosette or tile pattern.



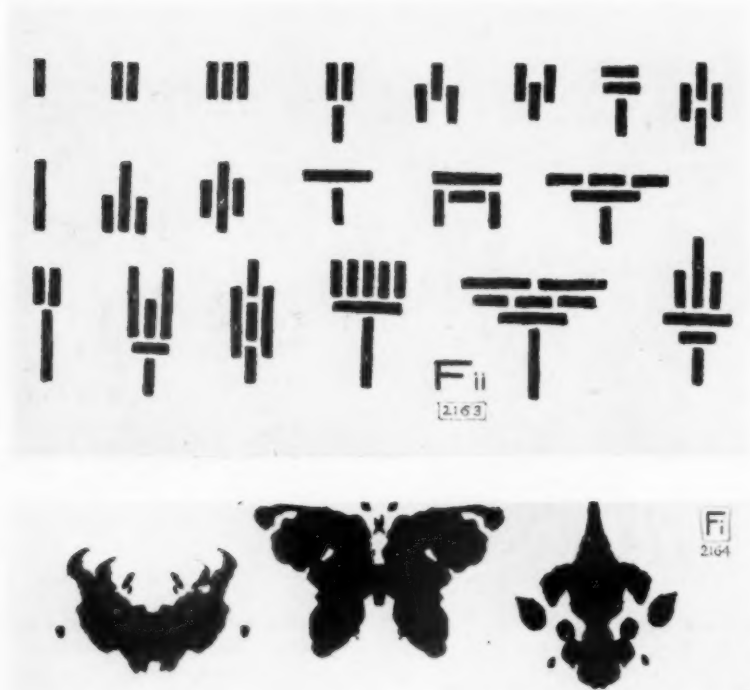
The simplest way to do this is to cut folded paper. Take a square of thin gray or manilla paper four inches on a side, fold it on its diameters and diagonals as shown at E, Figure 1, and holding it firmly at the center angle, clip off a corner. Open it. The result is either similar to 3 or to 4. Try other modifications. Make curved cuts, 5, 6, 7, 8, or straight cuts within the square,



9, 10, 11, or a combination of straight and curved cuts, 12. Such forms are pleasing when they have unity, that is, when the form as a whole appeals to the eye first and most strongly. If the cuttings are too deep, the form seems made of four things instead of appearing as one thing modified. If the cuts are too many or are made at odd angles, or are too erratic in shape, they distract and confuse the mind, and destroy the unity of the whole. Try for simple forms with all the parts closely related in direction to the diameters and diagonals of the square. Mount the best on larger squares of slightly different color, thus producing rosettes or tiles.

SIXTH YEAR. Teach bilateral figures, bilateral arrangement, and the surface pattern.

The simplest way to teach bilateral unit is to place a blot of ink on a piece of paper and, before the ink has dried at all, to fold the paper through or near



the blot, pressing the paper together quickly and firmly. The spots at F 1, are typical results. But as an agreeable spot comes only by luck, and is unmanageable in design (except in the hands of more skilful designers than sixth grade children are likely to be), it is better to supplement such an exercise by paper cutting, or still better by unit building, as shown at Figure 2. Take a piece of thin soft wood say an eighth inch in thickness, and from it

cut a piece about a half inch wide and two and a half inches long. Smooth one end, and thin it to a plump sixteenth inch; trim the edges so that the length of the end is one quarter inch. This forms a stamp which when inked will print a line like that in the upper left corner at Figure 2. In a water color pan, or some other shallow receptacle, place two or three pieces of blotting paper and soak them with ink. Give them all they will take up. This forms a good ink pad. On a sheet of drawing paper placed upon a blotter, upon three or four other sheets, or upon a piece of cloth (something that will yield a bit under pressure) such bilateral units as those shown in the top row, Figure 2, can be easily stamped. Another stamp with a face the same width as the first, and twice its length, will greatly multiply the number of pleasing bilateral units possible to any child. A good unit thus made may be repeated at regular intervals over a surface, by stamping it on tracing paper placed over squared paper, or by eye-judgment only. The units should be so spaced that the eye sees the pattern as a whole first, rather than of units. Experiment will determine in each case what spacing will give this effect. Figure 3 is a good surface pattern by Fred Cowing, Grade 6, Coddington School, Quincy, Mass.

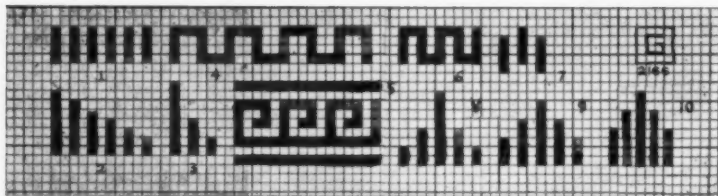


GRAMMAR.

In the grammar grades the chief topic is Adaptation, the modifying of natural elements to meet the requirements of technical processes, such as weaving, embroidering, printing, stenciling, perforating, and inlaying. The approach may be as follows:

SEVENTH YEAR. Teach Rhythm of measure, and the use of straight lines in dividing areas, in stripe patterns and plaids.

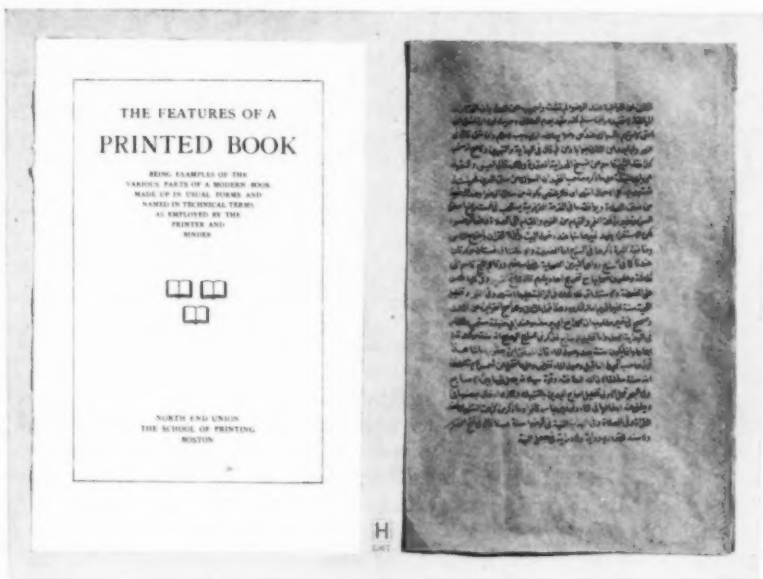
The simplest way to begin this work is by use of squared paper, G. Make a row of elements of equal length, 1. These elements show regularity of measure, both in themselves and in their spacing. The series is monotonous. Make a group of elements of unequal length, 2 and 3. These show consistent variety in measure. In one case the variety may be expressed by the arith-



metical series 7, 6, 5, 4, 3, 2, in the other by 8, 4, 2. These are examples of rhythm of measure. Make a fret with elements of equal length, 4; of unequal length, 5 and 6. Which is the most pleasing? Why? (Notice that the spaces in 6 form a series like 7; and that in 5 there are two patterns exactly alike except in value, one light and one dark). Make a group of elements which may be represented by the figures 2, 4, 8, 4, 2; and another which may be represented by the figures, 3, 5, 7, 5, 3; Which is the more pleasing? Why? (Compare figures 8 and 9). Make a group like 10, where the spaces are but half the width of the elements. Is this still more pleasing? Why? Is the beauty greater when the exact ratio of the rhythm is evident, or when it is too subtle to be seen at once? Can you express upon squared paper by means of straight lines the rhythms which in music are called "march time," "waltz time," and such as are expressed by 3-2, 4-4, 6-8, etc.? We find equality of measure in ladders, fences, brick work, tile work, etc., and in the crystals, in the plans of flowers, in fruit sections, etc. Why is it best here? We find rhythm of measure in the lengths and sizes of twigs, in bud scales, wing feathers, leaflets, etc., and in a Greek vase, a Gothic tower, a Colonial mantle, etc. In these is it more beautiful than equality of measure would be? From the examples given can you come to any conclusion as to when one is best and when the other is best? Search for good examples of rhythm of measure. Notice its application in printing. In plate H the first is a title page done at the School of Printing, Boston. The second is a page from a book purchased in Damascus from the scribe who was "publishing" it in the old way—by hand. That was written with a reed pen. But notice the rhythm of measure in the margins and the regularity of measure in the lines. All

this should appear in written work in school. Make an original border, on squared paper, with straight line elements, illustrating rhythm of measure.

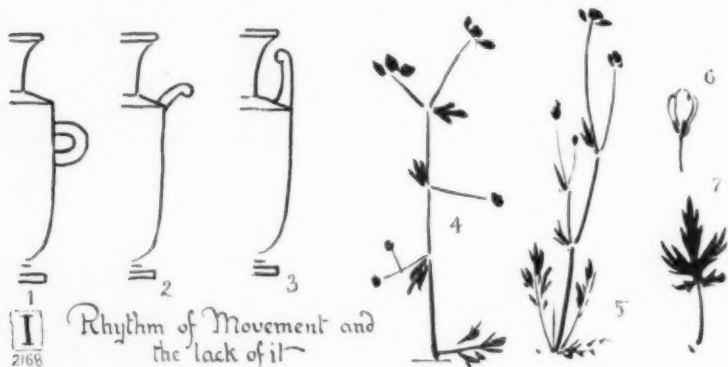
EIGHTH YEAR. Teach Rhythm of Movement, and the use of the abstract spot in building units of design.*



The simplest way to do this is by means of blackboard illustrations. Mr. Sargent of Massachusetts sometimes begins such a lesson by drawing a vase outline (See Plate 1) and adding a handle as at 1. Another is drawn with a handle as at 2; and still another with a handle as at 3. The pupils always like 3 best. "It goes with the rest of it." Another line of illustration is shown at 4 and 5. Children see at once that 5 is more pleasing. In 3 there is no abrupt changes for the eye in passing over the outline. The movement

*Mr. Walter J. Kenyon, of San Francisco, has these made in color, to the delight of his pupils. By using a pot of rather thick water color, several colors partly mixed, very attractive colored "bilaterals" are produced.

of the eye initiated by the curve of the body is continued by that of the handle. Moreover the eye easily skips from the handle to the lip. The momentum gained by running up the curve of the body and handle makes the jump easy! The eye was going in the right direction! So in moving from part to part up and over the buttercup at 5, or over the bud or the leaf, 6 and 7. "Rhythm

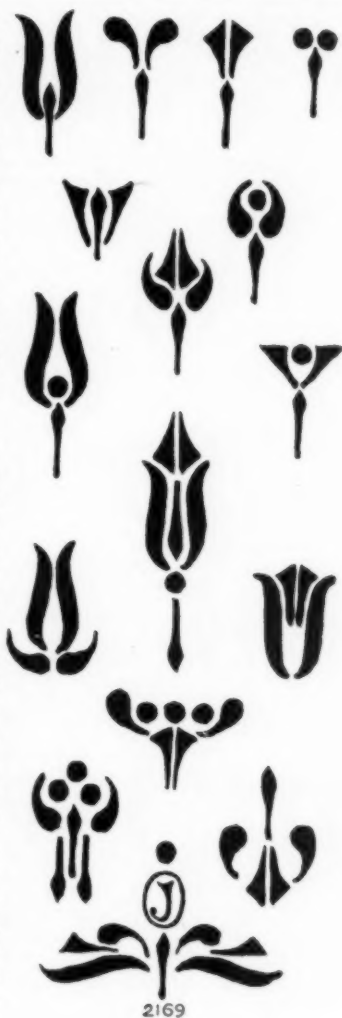


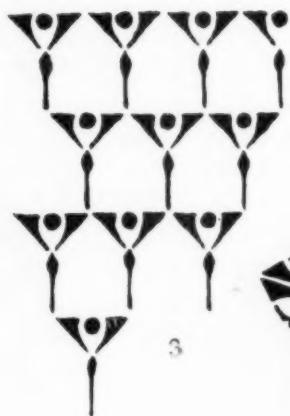
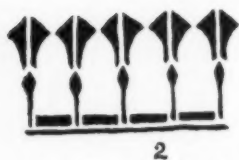
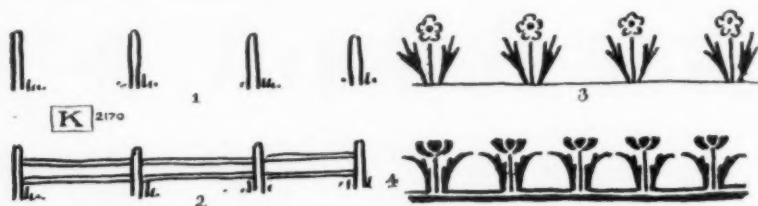
means joint action or movement, a consistent relation of parts that enables the eye to find a way through all the details of a design." From a set of abstract spots such as the five at J (three reversed also) make as many units of design as possible each of which shall strike the eye as a unit, a complete whole, and show rhythm of movement in its parts. The fifteen units at J are only a few of the many possibilities with these spots. Collect illustrations of units composed of parts in rhythmic relations (showing rhythm of measure and rhythm of movement).

NINTH YEAR. Teach Interrelation of units in borders, centers and surface patterns.

The simplest way to do this is by the use of blackboard illustrations such as those at K. A row of posts, 1, is not a fence, 2, nor a row of flowers, 3, is not a border. A border, like any other design, must have unity, and unity in a group of elements is secured through the co-operation of the elements. They must work together to make a pleasing whole. Unity in the whole is the result of Harmony among the parts. In the border 4, one leaf bends over to meet the next, so that the eye passes easily from one element to another, and

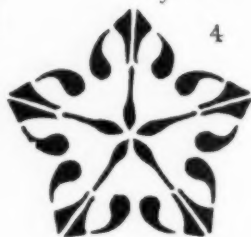
one element is thus bound to the next. Moreover the space formed between the units is echoed (in shape) in the flowers, both are semi-circular—another bond of sympathy. The elements are all black—a third bond. Moreover the rhythms of measure are consistent. In the large border is in “march time,”—heavy, light; heavy, light; unit, space; unit, space; but when observed more closely it will be seen that the unit itself is broken up into heavy, light; heavy, light; foliage, flower; foliage, flower; thus repeating the movement of the whole. The best designs exhibit the closest interrelations of parts. For example see plate 1. When two units like 1 are combined as at 2 their interrelations are few. They have shape and color in common, but their relative position seems to be merely fortuitous. In 3 they balance each other and all their lines spring naturally from one common point. In 4 the same is true, but they make a rounded mass, echoing the round head of each; moreover while all their lines spring from 4, a new curve, a reversed curve, is suggested at a b c. The eye, starting at 4, makes the curve 4 c b a, almost as easily as it makes the curve 4 c b n. This new curve is another bond of union between the two. At 5, all previous bonds hold, but a new one is added; the spaces between the units form a new pair of pleasing units, echoing in their relations all the relations of the first two. This is still more evident at 6 where the outer black circle completes the harmonious relations,—two





M 2172

Interrelations
of Line.



black units, two white units (one pair the complement of the other both in form and color), two circles (one white, one black, thus echoing the color of the two pairs), the whole mass echoing the shape of the heads of the black units, and the spaces echoing the shape of the tails of the black units. An arrangement of these two units to show more or more intimate interrelations is impossible (except by the addition of interrelations of hue).

Take any abstract unit, such for example as those shown at J, and by tracing again and again, make borders, centers or surface patterns which shall exhibit interrelations of elements. Plate M, shows a few typical results. In 1 the repetition of the circular spots at equal intervals is a bond of unity. In 2 the lines of the units form a series like those of interlaced arches in a Gothic colonnade. In 3 the lines divide the surface regularly into flattened hexagons (standing on a point) and the circular spots locate the corners of other flattened hexagons (standing on a side). The gable-shaped spot of white finds its pediment repeated reversed directly below in each case. In 4 the star form is repeated in center and in outline, and the shape of each black unit (excluding the "stem") is practically repeated reversed in the intermediate white spaces. Think of it as a design in white on black, for a moment, and this will be evident. Interrelation of parts is one secret of good design.

OUTLINES FOR RURAL SCHOOLS

By WALTER SARGENT

State Supervisor of Drawing for Massachusetts

APRIL.

PLANT DRAWING.

Primary division.

Buds and flowers.

April brings an abundance of material for drawing. The children almost always succeed well in representing the pussy willows, horse chestnut buds, catkins, and other tokens of the arrival of Spring. Select for the month's work two or three of these which happen to be abundant in the vicinity: for example, the alder catkins. See that every pupil has a small twig, with one or more (not too many more) catkins. Have each child place two sheets of paper of suitable size, side by side, upon his desk, and lay his twig upon the left sheet, unless he is left-handed. In that case it should be placed at the right.

Have the children place the twigs on the paper where they will look the best, and in such a way as to show how they grew. This arrangement on paper is the simple but important beginning of composition. Children usually place twigs and flowers well when they are asked to do so. About the only suggestion necessary is that it appear to fit the paper. They also readily see how the twig probably grew and can place it in that position and arrange the catkins so they appear to hang naturally.

Have the children place their pencils on the other paper to show in what general direction the twig will be drawn. Let them place their fingers where they think it will begin and end. Also let them show on the paper with their fingers, how long they think a catkin is.

Have the children draw the twig with colored pencils or crayons or with lead pencil if colored ones are not furnished. If the class is not too large, the children should walk about and see who has made the best picture of his twig, whose stem is the right size, not too heavy or too slender, and whose catkins hang most naturally and are not too long or too short. If the children can be led to discuss the drawings, good results are almost sure to

follow. After the children are seated let them make another drawing and compare it with the first. Select and mount the best drawings.

For the next lesson have a few of the children draw catkins on the board, showing how the twigs grow and how the catkins hang; then have drawings made on paper as in the first lesson. In a similar way draw pussy willows, maple blossoms and other spring growths. Effective drawings of pussy willows may be made by using chalk on gray paper to represent the parts that are silvery white. Lead the children to tell by their drawings how the pussies grow out of the stem. Not all on one side or opposite but circling the stem. (Figures A, B and C in graded outline.)

Grammar division.

Early spring gives opportunity to begin a series of drawings of twigs of a few common trees. Such drawings as shall show the successive stages of growth from week to week; how the leaf buds are constructed, how they open and how the leaves unfold. Select three or four trees common to the locality, the beech, maple, ash, oak, walnut, chestnut, etc., are excellent examples. Among the trees chosen there should be one with large buds as the walnut, beech or horse-chestnut; and one with small buds as the oak or ash.

1. Hold the twig in the sunshine so it casts its shadow on a sheet of paper. Have the children see how well the shadow shows growth of the twig and of what kind it is. Study with them the joints and the shapes of the buds as shown in the shadow. Let each pupil arrange his twig on a sheet of paper, and upon another of the same size placed beside it make a silhouette drawing with brush and ink, trying to show growth and character as clearly and beautifully as the shadow did. Compare the results. Have pupils discuss which best represents the twig and rivals the shadow.

2. Make another drawing of the same twig, this time in pencil, showing the way it grows, its branching, how the buds are placed, etc. Make also upon the sheet, large careful drawings of single buds showing how the scales are arranged and how the bud is joined to the twig. Draw the markings and scars found on the twig. Notice that there is a reason for each irregularity in the outline. Every wrinkle has a history. Compare and discuss the drawings and see which best represents the kind of twig and structure of the buds. Continue the lessons for the month by making drawings of twigs and buds of all the trees selected. Watch for the first signs of development in any of these, and begin the second drawings in the series which shall show

how the buds open, and thus follow the various stages of growth. If the season is backward, the twigs which were used for the first lesson if kept in the house in warmth and sunshine, will develop rapidly and can be used for successive lessons. Try more for truthful than for pretty drawings. If they are truthful they will show beauty enough. Let the children plan covers in which the sheets may be kept till the series is complete. Have these simple. The best ornament is an appropriate title plainly printed and well placed. Encourage the children to gather photographs and pictures of the trees they are studying. In this work, which in itself is nature study, there is excellent opportunity for relating the drawing to language and literature. The writings of the poets abound in references to trees. For examples see Lowell's "Indian Summer Reverie." The results of the month's work will be an illustrated story of an interesting chapter in the life history of familiar trees.



HIGH SCHOOL

The fourth in the series of typical courses

THE COURSE AS SEEN BY A PROFESSOR OF DRAWING IN A UNIVERSITY.*

The general aim of education is, of course, to prepare for efficiency in mature life by furnishing an ideal of life's activities; and the course of study should be appointed to that end.

Life's activities in the year of nineteen hundred, according to the census reports, were as follows:

In Agriculture	35 per cent.
In Trade and Transportation	16 " "
In the Manufacturing and Industrial Arts	24 " "
In Professions, Teachers, Lawyers, etc.	4 " "
In Personal Service, Laborers, Servants, etc.	19 " "

Education should equip a person for some one of these activities and should give him resources for improving his leisure time in attaining and enjoying the best products of them all, a sum which makes up civilization. If the leading positions in all occupations are not filled by graduates of high schools, the high schools fail.

The person who is most broadly cultured is the one who has the most wide spread knowledge of the ideals and processes of the above occupations, ideals and processes of street sweeping, of stock raising, of freight handling, as well as ideals of domestic art and literature. Present education is over emphatic on the side of literature, which engages actively not more than two per cent of the population. The State University gives twenty-three entrance units in language, five in mathematics and eleven in all other subjects combined; Stanford University gives twenty-one entrance units in language, five in mathematics and fourteen and one-half in all others combined. Other universities are not more liberal.

There is no excuse in the demands or ideals of life for this grossly disproportionate emphasis. President Eliot recently said, "...it is monstrous that the school which prepares for college should give four or five hours a week for two years to Greek and no time at all to drawing." Those who clamor for breadth in education and who mean by that, "literature," should

*A report prepared for recommendation to the schools of California, and presented before the California Teachers' Association, December, 1905, by Arthur B. Clark, Associate Professor of Drawing in the Leland Stanford Junior University.

remember that it takes as much training to appreciate ancient and modern art as it does to appreciate ancient and modern literature; also that civilization with the Greeks, with the Egyptians, and with the Japanese has expressed its strength in formative art as much as in literature. Indeed these peoples attained culture through the practise of formative art as well as in other ways, and culture can not be attained without health in all the arts. The crudeness and tawdry vulgarity in American furniture and street advertising marks vulgarity and crudeness in the national character which must be removed before the excellence of past nations can be attained; as thrift is a necessary virtue, so is the refining influence of art. Bad spelling and faulty phraseology are no worse than poor taste in one's necktie or house appointments.

If direct usefulness in vocational work has any important bearing in education, then surely the twenty four per cent of people in the manufacturing and industrial occupations represent as strong demands for drawing, which is the expressional language of all industry, as the two per cent of literary workers represent for the comparatively specialized language study which the universities encourage so liberally. I would have drawing receive three or four entrance units and manual training the same, so that a pupil could devote as much time to these as he or another can now devote to Latin, French or German. The mischief of the allotment of university entrance units is that the schools will teach only the subjects for which entrance credit is given, hence, school money is expended and teachers are employed in proportion to entrance units, or, twenty three dollars for language, nine for mathematics, and history, and seven for all the sciences and drawing. (The logic here is not quite accurate but the conclusions are). Again, but fourteen per cent of high school graduates go to the university, so the other eighty-six per cent have their education sacrificed to the dictation of university professors who want the high schools to teach the drudgery of the subjects while they will teach the pleasure or art. My quarrel is not with teachers of literature but with the conditions.

If a just distribution of instruction over all the ideals of civilization be counted as breadth, then it is the polytechnic high schools which are giving the broadest secondary education. The general secondary schools should become the broad schools by teaching more of the manual arts, to the end that the average citizen shall be more symetrically developed, and have more points of contact with life. This will make brighter literary pupils also.

The Drawing Course.

The function of the drawing course is to co-operate with manual training and other courses in placing pupils in touch with the mechanical and industrial and fine arts, to teach what the ideals of these activities are and what the use and power of drawing is among the mature people in active life who use it professionally. Whether the pupil will eventually use drawing himself or not it is an important business of his life to appreciate the products of the many people who do use it, and this the drawing course must teach him. The people who use drawing are of three classes:

I. Mechanics, including carpenters, machinists, engineers, surveyors, scientists, etc., who use descriptive or constructive drawing.

II. Designers, including architects and craftsmen who in their work combine matters of construction and taste.

III. Artists, who make pictures and who must learn to see and to reproduce exact appearances of form and color.

To these people drawing is an absolute essential as an instrument of thought, and no mechanic or designer or artist can take any advanced position, if indeed any at all, without its use.

Good teaching in number involves the study of principles and processes and their application in practical operations of life; also language study involves language structure as used in expressing thought, and a study of its use and the products of its use by great writers; so drawing should involve a study of the principles and methods of representation and the application of these in the mechanic and applied and the fine arts, and should include a study of great works, the creations of men to whom drawing is a life occupation.

Teaching the ideals of these professions is the proper aim of the drawing course. Drawing will not be thoroughly taught, nor mean what it should mean to the pupil, nor be the force in education and hence in civilization which it should be unless it is carried out along these lines. The drawing teachers must use so well the present time given them, in teaching and demonstrating the vital value and breadth of the subject that more time and equipment will be afforded. Not to make pupils expert machine designers, and architects, and artists, but to teach them intelligent respect, with some knowledge for the ideals of these professions from the drawing side, as they already respect other professions on the language side, is the aim. One whose knowledge and respect for these professions is less than his respect for litera-

ture is narrowly educated and has few points of contact with twentieth century civilization.

The art side of general education is very important because salutary. General good taste causes money which is otherwise spent in needless and wasteful display to be spent in permanent forms of wealth. Money in this line is already spent lavishly, but not wisely. Many costly garments are, at the end of a season, destroyed or made over at great waste of material and labor, not for intrinsic reasons of use or of taste but because of the studied rapacity of the vulgar goddess "Fashion". Seventy-five per cent of this expense could be saved if good sense controlled matters of dress. Again, the cheaper the chair or house, the more hideous and wasteful work it often exhibits, done in the name of art. The person of little means pays as much in proportion for this as the well-to-do. A civilization like our own will have art, or what passes for it, to an extent not realized until attention is called to it. Wall paper, elaboration of calendars and other advertising matter, pictures, flower beds, lawns, book bindings, neckties, illustrations in books and periodicals, and many other appointments in daily and domestic use prove the extent of this demand. If art education is effective both producers and consumers will insist that these things shall be rational and elevating, if education is neglected, art (or what takes its place) will be not only squalid but degrading. True art is neither a superfluous nor a luxurious matter, but a national resource. Certain European countries today are making a marked effort as a matter of industrial life and death to rationally unite art with all industries. These facts indicate and demand that all pupils should study the art side of drawing as well as the constructive and imitative sides. The intending artist should study mechanical drawing and do so earnestly, the intending engineer should study free hand drawing and be glad to learn little about an artist's and a designer's way of seeing and thinking, as well as how to represent bolt heads.

The time now required for university entrance credit is two hundred and forty hours for free hand drawing and the same for mechanical drawing, (the State University requires but one hundred and sixty hours in mechanical drawing). This is the equivalent of about eighty minutes daily for a year in each subject. Too little time, especially for free hand work which includes design, but time enough to accomplish considerable. The course which follows represents, essentially, the best practise in drawing teaching as given in many schools of the United States today. The question arises whether in the limited time allowed it would be better to attempt less and so hope to

do that little better. The writer feels very strongly that it is necessary to make the pupil accomplish some good work in every phase of the work outlined, work that the pupil will prize and care to keep. This will require simplification, but a broad conception of the whole subject, in all its phases, the grasp of ideals, is much more important than specific technical excellence; hence, no entire phase of the work should be omitted.

THE DETAILED SCHEDULE.—(Not rigid.)

I. Freehand drawing. 240 hours.

Representation.

Objects, boxes, vases, tools, etc., (artificial things).	48	hours.
Birds, branches, insects, fruits, berries, etc.	40	"
Type solids, tables, etc., (perspective).	12	"

These should be drawn chiefly in light and shade, in pencil, charcoal and chalk, on both white and tinted paper, also if previous experience warrants, it in color. Objects should usually be arranged in groups of two or more.

Design, Abstract and Applied.

Mounting drawings, photographs, etc., title pages.	6	hours.
Color charts and color theories.	12	"
Abstract forms in circles and rectangles.	25	"
Natural forms adapted to surface ornament, monograms, tailpieces, borders, etc.	50	"
Crafts. Designs for complete wholes in metal, embroidery or wood, so simple that the design in structure, taste and adaptation can be perfect.	25	"
Color design for a room.	22	"

II. Mechanical Drawing. 240 hours.

Lettering and linear drawing, geometrical figures.	50	"
Projections and intersections.	50	"
Machine or architectural drawing (simple structures).	50	"
Partially original design in an assigned field, involving taste and considerations, writing desk, benches, Morris chair, table, etc.	90	"

Free hand sketches and isometric projections as well as wash drawings should be used as well as instrumental drawings.

COMMENTS.

Freehand Work.

A pupil should now master principles, as principles, which have perhaps been matters of indefinite predeliction in the grammar grades; he should learn the great fundamental laws of seeing and interpreting form and appearances; he should form the habit of "blocking in" both form and areas of light and shade and color. He must learn to see and to think in values and tones of a limited number and not in separate minute details. He must learn to select and to choose with discrimination, to decide upon the treatment and accent which are most suitable for the particular task attempted. Drawing demands greater powers of judgment than of imitation. The pupil should be able to imitate exactly any characteristic of the model, but he should know which of many characteristics are worth exact imitation. The pencil is the best instrument for accuracy of form, charcoal is the best and readiest for light and shade, but, if the pupil has had good preliminary preparation, water colors may be used extensively.

Fac-simile reproductions of masters' drawings should be at hand to teach the lesson of restraint and selection; masters' drawings are always simple. Only use real masters. Rembrandt's "Sleeping Lion," Holbein's "Windsor Series," and some of Corot's and Millet's work are good examples of the kind meant. Appreciation of these drawings and of worthy current work can be inculcated by a few talks now and then, but the talks should be chiefly upon the art of the men and but little upon their lives. The pupil must be led to distinguish between an artist's and a scientist's habit of seeing and thinking in drawing, and to realize that sometimes one method and sometimes another is best in representation. Albrecht Durer's engravings and Velasquez's "Tapestry Weavers" form a good contrast in visual methods; both are most excellent. Some modern artists deal in very delicate contrasts, some in vigorous ones. Pissarro, Monet, Whistler, Brangwyn and many others should be represented in the school portfolio and upon the walls of the drawing room, as illustrating different aims and habits in interpretation; to the end not only that the student's drawing may be healthfully affected, but also, that he may be led to appreciate really great work and thereby gain in capacity for culture and elevation of life.*

*Mr. Henry T. Bailey very justly suggests, "that Mechanical Drawing should be assisted by the study of modern drawings by good architects and machine draughtsmen; and also that design should include the study of reproductions of the finest products of craftsmanship, ancient, medieval and modern."

"The chief trouble with our manual training friends is that they have no household gods. In this 'Democratic Course' the Greek potters, the Pompeian bronze workers, the

When a pupil has learned to draw by seeing, that is, when he has learned to trust and record the report of his eyes, in drawing rapidly groups of two or three objects, a few lessons on the perspective of surfaces and edges will be illuminating, but if the other work is done well, exercises with the type solids need take but little of the student's valuable time. Design, representation and structure are principles which enter into all exercises. In a leaf spray, for example, the curve should be sought which denotes the live, growing organism, a curve which is not like a rope nor like a crooked wire, nor like a wilted branch. The joints of stem and leaf have interesting structure. For many objects, as birds and insects, the Japanese method of drawing color tones without cast shadows is most effective. One hundred hours is a short time for all this work in representation, but the other divisions contain work in representation also and with the teacher saturated with the ideals herself, and alert, and capable of teaching; with ample resources, excellent examples on the school room walls, and with a definite plan of progress, every lesson can be made to illustrate more than one phase of the work, and to furnish an opportunity for introducing valuable ideas in the student's mind. Two minutes in deciding where to "place" the drawing, and two minutes in general praise of the best drawings, the delicacy of one, the structure of another, the vigor in this, the wise selection of character in that, care in trimming and mounting, and more or less talk about artistic matters while the pupils work, is the way to get two hours of work in one hour of time and to make a total of much attainment.

Design.

The problems of the other division touch much of this work but there is much which deserves direct attention. A few lessons in mounting drawings and laying out title pages, when once explained and afterwards practised in all the school work, will be of lasting importance. The theories of color composition and design should receive attention in about six to twelve charts. If this work has been done in the grades it can now be done with great delicacy. The design of abstract forms according to principles of balance, rhythm and harmony has introduced system into methods of judgment of inventive work which produces much more originality than the old study

medieval blacksmiths should be as familiar to the students, as the painters of the Renaissance are to students of the 'Old Art Courses.' Calini, Chirlandagio, Vischer, Hans Sachs, Stradivarius, Palissy, and Morris, ought to be as familiar names as Raphael, Da Vinci, Velasquez, Rembrandt and the rest of them. Structural design should also be strongly emphasized; that which has to do with the designing of the whole object, not merely with its decoration. It is preëminently the kind of design which high school students should study."

of "Historic Ornament." "The Principles of Design" by Ernest Batchelder, explains the essence of the system. The September number of the International Studio shows the method of modern design instruction in the schools of Austria. A few exercises in filling simple forms with arranged "spots," and then the study of the best ornament of many people of many times, also the adaptation of natural forms to decorative purposes in borders and stencils, and above all the study of complete objects which are good in adaptation to use, to structure and in color and decoration, will illuminate this subject. One or two very simple but very perfect art-craft objects, as desk trays, paper knives, or similar objects, should be made. The difference between these and such tawdry gim-cracks as hand-painted dust pans tied with ribbon, for wall ornaments, should be distinctly pointed out. The best architecture should be referred to constantly, not to be imitated but to be appreciated, and it should be pointed out to the student, not merely that the Parthenon, and the cathedrals of Amiens, St. Mark's and others are good, but in what respects—of structural design, of proportions of balance, and emphasis of leading parts by ornament—they are good. In short, in what respects they illustrate, in their entirety and in their details, good design. This appreciation of their intrinsic worth as good art is more important than their history or their classification into architectural styles. It should also be shown that simple buildings can have qualities of good design. Considerable attention should be given to color as applied to room decoration, for five dollars spent wisely in tinting the walls of a few rooms will put more beauty into a house than spent in any other way. And the pupil will be able to practise this art. Above all let the teaching in design be vital and reach the end aimed at; let it introduce the pupil to the inexhaustible wealth of Nature's forms and to the endless ingenuity of human invention. Let it no longer be true that, "We depend upon chance for construction, and the past for ornament." Let the high school pupil be prepared to appreciate and to be an influence for good taste in his own home and in his community. No class has a better right to enjoy good domestic art than the great well-to-do class which attends the high schools.

The Mechanical Drawing.

Although in theory this is an exact science, yet in choice of view point, in the number of projections and sections to be made, and in the positions of dimension lines and figures to most clearly convey needful information, there is demand for a high order of judgment. As Mr. Bagot says, "A good mechanical drawing should answer any question which may be put to it."

On the constructive side, the working out of some semi-original problem for some object to be made in the manual training room is the best possible exercise. These problems should be chosen within pretty closely defined limits, and should be so simple that time should be spent in thoroughness and quality of design rather than upon intricacy. One pupil may design in wood, another in paper or metal. Free hand drawing should be used extensively in developing these constructive ideals. The pupil to form the habit of "thinking readily with the pencil point."*

Conclusion.

Such is the modern course of drawing which may well be termed the "Democratic Course," because it is arranged to meet the conditions of the great majority, who pass directly into active life and who must reap the benefit in appreciation of other's work and not in future vocational work, and it meets the needs of these latter fairly well, also. Whether the different phases of the work should be carried on at the same time, or consecutively, and the exact apportionment of time among certain sub-divisions, are details which should be left to experience. The old drawing course, the "Art School Preparatory Course," had little value as general culture, and was of little value unless carried farther in an art school. It was founded on cast drawings, and so entrenched did the idea of the plaster cast become that anything to be drawn had first to be cast into plaster. It is much better to draw real peaches, or apples, or leaves, than casts of them. A student should copy a cast or a drawing for a very small fraction of the time, possibly, that he is spending in drawing the same or similar objects from reality. Plaster casts are thought to impart an "Art Atmosphere" to a schoolroom, but plenty of good student's drawings of the kind which this "democratic" course is developing where it is in operation, makes an irresistible "art atmosphere."

Books.

The many details of this course can be found excellently illustrated in the various numbers of the "School Arts Book," published by the Davis Press, at Worcester, Mass. The subscription price is one dollar per year, and the magazine is the best thing of its kind published today. The International Studio contains valuable illustrative material and should be constantly at hand as showing the best modern mature work of many arts and many times. The Craftsman, published in Syracuse, N. Y., shows simple home furnishings and houses. These periodicals are indispensable to the effective teacher.

*See footnote page 516.

Teachers.

A consideration more important than the course of study even. This "democratic" course is very broad and requires a very broadly cultured teacher. It can not be successfully taught by any other. Indeed there is no reason why school principals, or trustees, or superintendents, should expect to get good results at all in drawing except from teachers who have had just as broad general training and just as broad special training as they exact from the best equipped high school teachers of any subject; and this, in California, is five years of university training. It is therefore recommended that this course be adopted as an elastic one, more as an affirmation of working principles than as a schedule of exact details, the details being subject to such modification as the experience of competent teachers in favored centers may from time to time advise.



HELPFUL REFERENCE MATERIAL

FOR APRIL WORK.

- Abstract Spots. Book, Outline, May 1904. Principles of Design, Batchelder.
- Bilateral Units. Book, Outline, May 1904. Prang Text-book 6, pp. 85-89. Augsburg's Drawing, Book 3, pp. 138-146. Gate Beautiful, Stimson, pp. 273-277.
- Buds, Examples of. Book, March 1902, pp. 20, 21. Book, June 1902, pp. 4-7.
- Interrelation of Units, Editorial on, with illustrations, Book, April 1902, p. 26. Examples of, Book, April 1902, pp. 6-9. Book, June 1903, pp. 321-330. Principles of Design, Batchelder, pp. 61-66.
- Order as a Principle of Design. Anatomy of Pattern, Day. Prang Text-book 7, pp. 92-93, 110-111. Gate Beautiful, Stimson, pp. 254; 293-298.
- Radial Forms in Design. Book, Jan. 1902, p. 8. Year Book of Council, 1905, p. 71.
- Rhythm of Measure. Prang Text Books, 5, p. 79. Principles of Design, Batchelder, Chap. 8.
- Rhythm of Movement. Rhythm by means of the abstract spot, Warner. Book, April 1902, p. 1. See Outline, Book, May 1904, pp. 422-427. Rhythm, Daniels. Book, May 1904, p. 399. Rhythmic Movement, Haney, M. T. Magazine, April 1905, p. 133.
- Rosettes. Composition, p. 17, etc. See Gate Beautiful, Stimson, pp. 119-123, 280-287.
- Spring Nature Drawing, Whitney. Book, March 1902, p. 1; April 1902, p. 12. Sargent, Book, June 1902, p. 1. Prang Text Books, under section, "Growth, Blossom, Fruit."
- The A. B. C. of Repeats. Harold H. Brown, S. A. Book, May 1903.

THE SCHOOL LIBRARY

The Book of The Singing Winds. By Sara Hamilton Birchall.
Alfred Bartlett, Boston, 1905. 50 pages, 3 1-2 x 5 1-2.
75 cents.

There are teachers who love poetry, and take it to their hearts as an antidote for progressive educator ataxia, that insidious mental disease to which teachers are so liable. To such this pretty little volume, as modest as a beech bud, will give genuine pleasure. It has the cheerful, bracing out-of-door quality that does one good after weeks indoors. It praises rain and storm, and tempts one to try them.

"He who will come to the woods when the fallen leaves are still,
And the brooks are trilling-full, and the ferns uncoil in the wet,
And the only sound is the leisurely drip of the rain from the trees,
His shall be eyes to see——"

And again, upon occasion

"The day is dull and dripping in the gray, gas-lighted town,
But the country's fresh and clean with fall again.
Oh, it's out along the prairie with the cool rain in your face,
And it's out along the river flowing free,
And it's out across the hill-tops in a flying-footed race
With just your heart to bear you company."

"When my ship comes in," has never been sung more sweetly or with a more convincing accent than in the final poem, "The Day When My Dreams Come True." Miss Birchall lives in Chicago. Verily, once more, "Out of the eater has come forth meat and out of the strong has come forth sweetness!"

Text-books of Art Education. Book 7. The Prang Educational Company. 126 pages, 6 1-2 x 8 1-2. Profusely illustrated. 55 cents.

This is the most attractive book of the series thus far. The paper used has an agreeable tone, and many of the illustrations are of great beauty. The examples of pencil drawing and of work with colored crayon, and some of the color plates, such as those on pp. 14, 15, 35, 47 and 50, leave nothing to be desired. They are admirably adapted to their purpose, and would be admitted by people of taste to be satisfactory from the esthetic point of view. Such illustrations acceptable both to the artist and to the teacher have not been common in teacher's manuals. The work in the more mechanical

phases of drawing and construction is clearly outlined and amply illustrated; and the introductory illustrations under the subject of Design gives to that topic a richness and significance wholly commendable. This Manual will prove a valuable addition to the equipment of every teacher.

Elementary Woodworking by Edwin W. Foster. Ginn & Company. 134 pages, 5 x 7. 136 illustrations. 55 cents.

This little Handbook differs from others in that more than half of the matter is devoted to the growth and history of the kinds of wood most useful to carpenters and builders. The first part gives detailed instruction concerning the common tools and their use. It is pre-eminently a book for Beginners who would aim to secure intelligent work on the part of their pupils.

Bench Work in Wood by W. F. M. Goss. Ginn & Company. 20 pages, 4 3-4 x 7 1-4. 314 illustrations. 70 cents.

This book may be considered almost as a Sequel to Elementary Woodworking. It contains Maps showing the distribution of timber in the United States, and carries instruction in its history and growth a little farther. In the opening chapters the tools are treated more exhaustively, and many more problems are given involving their use. Part 3 deals with the Carpentry of Wood construction, and furnishes the sort of information required by students in manual training schools where there are original problems involving more than bench work.

THE FEBRUARY MAGAZINES

From the point of view of
the teacher of Manual Arts

Booklovers

One article of unusual interest is Russia through Russian Painting by Christian Brinton, with nine illustrations, four of which are in color and well reproduced. That at p. 161 shows what can be done with orange, green and violet. Russian Painting shows a national art in the making. There is a fresh vigor and dash about it which indicates a youth of power, and promises a maturity of splendor. Another interesting article is Art and the Federal Government by Glenn Brown, with eight illustrations. Compare the two statues of Sherman, pp. 240 and 241, and the two statues of Farragut, pp. 244 and 245. In the illustrations by Arthur Becher accompanying All for Love of a Lady, the wealth of artistic material which one always associates with

the days of romance and chivalry is well suggested. The Face of Iseult, p. 219 is unconventional, but surely suggests a woman worth struggling for. Compare the handling at pp. 208 and 209 with that by Fogarty, pp. 235 and 237. Equally bold, Fogarty's drawings are less crude. That on p. 235 is especially admirable in composition and rendering.

Brush and Pencil

Brush and Pencil for January has a beautifully colored cover;—three dull analogous colors of very low intensity. The Art of Leon and Theodore Scott Dabo, so extremely innocent of detail and so unusual in subject that one of the plates is printed wrong side up, is nevertheless fascinating and instructive. The permanent Exhibition of the Palette and Chisel Club, the Exhibition of Prints at Washington, and the tenth annual Exhibition of the Society of Western Artists are reviewed and illustrated. The Present and Future of the Metropolitan Museum is discussed with reproductions of several paintings. The eleventh paper on The Art Industries of America is by Morris Hartman, and contains illustrations of Jewelry, etc. The work of the Los Angeles School of Art and Design is shown in three or four plates, and on p. 41 is a brilliant half-tone of DaVinci's Virgin of the Rocks.

Century

Open this number so that the Frontispiece, the St. Agnes, p. 623, and The Mother, p. 633, may be compared. Compare first the faces, for drawing, for modeling, for expression of mental attitude. Compare the drawing of hands. Which are made of bones and flesh? Compare the shoulders and arms. In which picture do you find healthy human anatomy? Compare the rendering of stuffs. Which artist has differentiated textures most convincingly? Which is the best balanced in composition? In which is there the finest rhythm of light-and-dark with the most attractive contrasts where they ought to be at the center of interest? Probably the cleverest technique is to be seen in the upper background of the frontispiece. That, in its way, outdoes the old masters; but alas, that is not the subject of the picture! Now comparing the work of Cano and Alexander, which leads you to think of technique and of the painter, and which makes you think of the subject itself first of all? A careful study of these plates will lead one to understand a little better those qualities which give greatness to the work of the masters. Now read the little Poem by Carolyn Wells, p. 657, entitled Progress. Ivanowski's Midwinter, p. 609, is as rich in color as a Persian rug. The Portraits of Keats by William Sharp offers in its illustrations an oppor-

tunity to compare several sketches from the same subject in different mediums by different artists. *Saving California's Fruit Crop* contains several admirable scientific drawings by B. F. Williamson. There is a capital little Pen drawing of a bit of Architecture by Harry Fenn, on p. 600.

Chautauquan

The Reading Journey conducts the party through the coast provinces of China with many surprising views. *Classic Myths in Modern Art* is all too brief. It contains half-tones of *Atalanta's Race* by Poynter, *The Cumaean Sibyl*, and *The Pleiades* by Vedder, *Sappho* by Alma-Tadema, and *the Apollo of Rodin*.

Country Life

The dearest little Chicks ever photographed are to be found on the Contents page. Leaving to the curious and the hardened the photographs of the tortured Tarpon, the teacher will find in the next article good pictures of the Boston Terrier, and in the next, some photographs of a Hardy Iris. In the center of the magazine is a noble group of tree-trunks worth studying for tree anatomy; and on pp. 433-435 are good pictures of White Leghorns. A Rug-Making Community (Center Lovell, Maine) is described by Arthur H. Gleason, and shown in photographs by Frederic K. Lyons. Thomas McAdam exhibits *A New Era in Mushroom Culture*, and S. W. Fletcher tells about *Raising Pineapples in Southern Florida*, with fourteen good illustrations.

Craftsman

Katharine M. Roof contributes an article on *The Wrought Iron of the Renaissance: Craftsmanship of the Locksmiths of old Nuremburg*, eight illustrations. *The Russian Peasant* by Isabel F. Hapgood contains nineteen illustrations with suggestions of primitive art in Russia. *Craftsmanship for Crippled Children* describes the work of the Free Industrial Home School of New York. Randolph I. Geare describes the *Swords of Many Lands* with special reference to Japanese types. A dozen swords with their scabbards are shown in the plates. The *Bedroom* contains eight illustrations of reasonable interiors highly suggestive to those building miniature houses in schools. The *Home Department* contains ten illustrations of the new art in wall-papers and friezes, and very attractive it is as here shown; but one suspects that some of the friezes are better by the yard than they would be by the rod.

Delineator

One is attracted to this number by the well planned and effectively colored Cover Design by Guernsey Moore. It stands in the greatest possible contrast to the cover of the February House Beautiful. Of the colored Costume Plates the best is at p. 210. Most of the black-and-white illustrations fall far below the standard usually maintained by this magazine. The best are on pp. 238 and 239. Horace Wyndham describes Cairo with a Camera. The article by N. Hudson Moore on Old Time Lights contains thirty or forty illustrations of odd candlesticks, lamps and lanterns.

Harper's

There are some fine contrasts observable in the illustrations this month. Compare, for instance, the lack of atmosphere and distance in the plate at p. 354, with the great spaces and drifting phantoms of air in the plates by Thornton Oakley, pp. 423, 427 and 429. Compare the violent perspective and abrupt contrasts in the work of Charlotte Harding, pp. 392, 396 and 398, with the temperate handling of W. D. Stevens, p. 467. Compare the wonderful Pen drawing by Abbey, p. 163, with its facile suggestion of out-door light and real life, with the Frontispiece, where the addition of color and the detailed rendering of surfaces by more elaborate means, fails to give anything more, and produces a whole even less harmonious and convincing. Abbey's color plate at p. 364 when compared with the Frontispiece shows a more mellow and closely organized harmony of color, but his pen drawing on p. 366 suffers in comparison with his other work, p. 363, whether viewed from the standpoint of good design or effective pen technique. The Splendid Dragon, p. 438, by C. D. Welden, is splendid indeed. The plate is admirably composed and full of the gala spirit. Those interested in the history of art will enjoy The Egyptians in Sinai, - an account of recent discoveries by Flinders-Petrie, with nine illustrations.

House Beautiful

The Cover Designs for this magazine have been horrid of late, and that for the February number is a good illustration of everything that should be avoided, in the selection of elements, in the color scheme, and in the general arrangement. Within, one finds something better. Tory Row contains pictures of old colonial houses in Cambridge. Letitia H. Alexander makes a Plea for Our Pet Pictures. (One has to make a difference, however, between furnishing a den or a bedroom, and furnishing a parlor or living room which

is semi-public, so to speak,—for one's friends as well as for one's self.) Jane Pearson writes on Up-To-Date Napery, and on p. 18 Washington's Camp Chest is exhibited with all its utensils.

Ladies' Home Journal

Kipling's story for children, Puck of Pook's Hill, is illustrated by two drawings by Charlotte Harding. Hairbreadth Escapes in a Wild Animal Show contains two live little drawings by Charles Livingstone Bull. There are some clever Headpieces by A. R. Bowker, Robert McQuinn and others. Good Taste and Bad Taste In Curtains is sensible and well illustrated. Dan Beard tells how to make a Play-House out of Packing-Cases. The new series of Lessons in Needlework by Miss Grabowskii begins with a sensible article on the Making of Rugs after the Kelin Pattern, and Two of the Newest Styles in Needlework by Joseph Crane, presents designs which work out beautifully in the hands of a master, but which offer to the zealous many opportunities for barbarous effects. Some Home-Made Trimmings, and Play Frocks for Little Folks are indicative of a finer taste in matters of dress. The latter article by Julia Shipley Thomas is especially fine. Her designs fulfill Hegel's definition of Fine Art. They are "the free and adequate embodiment of the Idea."

McClures'

Three things it is said are most difficult to draw;— a beautiful woman, a boat and a violin. Ivanowski has drawn the violin well in the Frontispiece, and produced a pleasing composition and a delicate color scheme as well. The pictures by Anthony Fiala for his Two Years in the Arctic are not only unique as photographs, but of unusual interest as compositions in dark-and-light. In the Day of Precious Penalties by Marion Hill, F. Y. Cory is seen at her best. These sketches of the two little sprites are true to the life in every situation, and not a pen line has been wasted. Blumenschein's illustrations for The Praying Skipper are worthy of the subject. The old Patriarch is worth knowing, and so also is "The Gentleman from Essex" by Lincoln Steffens.

Masters in Art

True to their promise the publishers are hastening to overtake the months in reprinting the lost numbers of their magazine. That for December 1905 exhibits and describes the work of Fra Filippo Lippi, forever to be praised for that rarely lovely Annunciation in the National Gallery at London. Seven

others of his best works are reproduced with surprising clearness considering the state of some of the originals, and among them his own portrait of himself from his Coronation of the Virgin in the Academy at Florence. These are accompanied of course by the usual quotations and discriminating comment upon the master and his work.

The January number is upon Gilbert Stuart;— the second American to be so honored. The first plate is appropriately the famous Washington. By putting two portraits on a page in some cases, thirteen examples of Stuart's work are included. One is a little disappointed in not finding the Martha Washington head among them. But undoubtedly the Editor had excellent reasons for omitting it. Among the Portraits which every lover of Stuart will be glad to have, is the charming young John Randolph of Roanoke, owned by Mr. C. W. Coleman of Washington;— one of the most beautiful productions of the painter's brush. The February number is an exhibition of the work of David, familiar to the public mostly through *The Sabine Women*, and *The Oath of the Horatii*. Of course *Madame Recamier* is included, and the superb *Portrait of Pius the Seventh* now in the Louvre. The first plate is Bonapart crossing Mount Bernard, and the last, David's own *Portrait of Himself*.

Metropolitan

Some Photographic Impressions of New York by Alvin Langdon Coburn is a series of seven very well composed plates, each practically in three tones of gray, and freer from complicated detail than one familiar with New York would believe possible. *The Grave of The Dog* by Dr. Charles A. Eastman, a full-blood Sioux, contains five of Charles Livingstone Bull's drawings, as usual, well spaced and in fine values. The wolf and the buffalo appear in the drawings. The illustrations for *Life in a French Village*, by M. H. Squire are so odd and "unnatural" in handling that they suggest life in a story-book world. *The World at Large* begins with an appreciative word for Alphonse Mucha, and a splendid photograph of him in the costume he loved to wear in his own country. Twenty photographs are reproduced for *Vesuvius* as it is today; and seven others reveal *The Samoan at Close Range*. *A Tale of Bricks* contains two characteristic drawings by William Nicholson.

Printing Art

If teachers who want colored pictures for the school room could cut them from *Printing Art*, they would have illustrations not only of the best modern color work, but of harmonious backgrounds for color prints. (Many

a good color print is ruined in effect by improper mount and frame). In this number are two capital examples of this. Rosamond, from a painting by Rena Avigdor, and The Patriarch, by Bonanni. The Atrocities of Color Supplements by Lindsay Swift of the Boston Public Library, ought to be read by every person in the United States. The Proper Use of Capitals, Small Caps and Lower Case by Will Bradley, will help those interested in more beautiful school work; and Japanese Paper-Making by Thomas Nast Fairbanks will be of interest to pupils who use Japanese paper. Kendall Banning writes on Bookplates with ten illustrations in such colors as are possible to juvenile designers in the public schools. Pages 364 and 366 contain suggestions useful in the planning of covers for school papers, and on p. 383 is a Border worth saving for next Christmas.

Scribner's

Buenas Noches by Eleanor Gates contains some novel illustrations in color by Arthur Rackham. They seem to have drawn in water-color and pen-and-ink, and reproduced in three printings orange, green and black. The plates combine to an unusual degree delicate and pleasing color with sparkling but not obtrusive contrasts in light-and-dark. The drawing is good, and the plates are worth studying for pen-handling. Take for example that on p. 184. Compare the rendering of the flesh, robe, rosebush, masonry, foliage and clouds. The plate on p. 187 is especially beautiful. How skillfully foliage of all sorts is rendered here. And the walking figure is walking! In The Moose and his Antlers, Ernest Thompson Seton presents something even more astonishing than he gave us last month in his article on The Wapiti. Seton draws better than Thompson used to! On p. 235 is an admirable drawing by Keller to use an illustration of concentration of interest through action and emphasis of detail. Note the exquisite drawing and modeling at the centre of interest, and the economy of effort displayed elsewhere. Keller's sketches are always worth studying. Among the valuable articles for the Art teacher are Reminiscences of the Impressionist Painters by George Moore, Villas of the Venetians by George Porter Fernald, and The Gallery of National Portraiture by William Walton under The Field of Art.

St. Nicholas

The most valuable part of this number for the teacher is the Nature and Science section which deals with Faithful Feathered Friends, and Arms and Legs of Man and Other Animals in a most helpful way. The best illustrations are by Bessie Collins Pease, p. 328; Laura C. Hills, p. 356; and Flor-

ence E. Storer, p. 357. Boys will be especially interested to compare the "St Louis" and the "Tom Thumb," p. 340.

Studio

Through an unfortunate oversight the review of the January Studio was omitted last month. It was a rich number, especially notable for the illustrated article on one of the most famous of modern American painters—Miss Elizabeth Nourse, and for examples of admirable work by some of the most famous Nineteenth Century artists, such as *The Eleonore Duse* by Von Lenbach, two *Landscapes* by Courbet, *Beppino* by Carolus-Duran, three *Landscapes* by L'Hermitte, a *Portrait of Marie Bashkirtseff* as a school-girl by Bastien-Lepage, a small *Landscape* by Thaulow, and another by Cazin. There is an extremely interesting and instructive article on the *Posters, Paintings and Illustrations* of John Hassall with ten plates (two in color) and another on *The Tonal School of America* by Clara Ruge, with seventeen plates from the landscapes of such men as Ranger, Wyant, Martin and Inness. But perhaps the article which will be most welcomed by city teachers is that which introduces a series of splendid photographic plates entitled *Nature's Aid to Design* by E. S. D. Owen, and Louise M. Bunce. The plates give not only the general appearance of the plant at maturity, but various stages of its growth, and views of its different details in different positions, to furnish the largest possible amount of data to the designer.

In the February number this series is continued. There are plates from the *Apple Blossom*, *Hyacinth*, *Lupin*, *Adder's-Tongue*, *Carnation* and *Jack-in-the-Pulpit*. The artists whose works are exhibited in this number are William Lee Hankey with eleven illustrations (two in color), Sir John Charles Robinson with six illustrations (one, p. 304, with an astonishingly transparent and liquid atmosphere), and Ettore Tito, *The Venetian*, with eight illustrations full of the spirit of the life of the place. There are four full-page plates from the amusing *Pen drawings* of Fred Richardson. The *Exhibition of the Society of Western Artists* is represented by seven plates, and there are nine plates illustrating the last *Exhibition of the National Academy of Design*. The *Ceramic Work* of the Burslem Art School contains things which China Decorators should lay to heart.

Suburban Life

Suburban Life is improving in appearance. Its first article, a *Great Buffalo Herd in Winter Quarters* by Ernest Harold Baines, contains seven illustrations of young and old buffaloes including a daunting *Portrait of "War*

Cloud," the king of the Corbin Buffalo herd. Professor Maynard tells How to Identify the Evergreens, six illustrations. In the next article are five good pictures of the Airedale Terrier, and the A B C of Poultry Keeping offers pictures of eight different varieties of Barnyard Fowl. School children all over the country will be interested in Holman Day's well illustrated article on "Sap-sweet'nin' Time." Mission Furniture Modernized contains suggestions for manual training teachers. There is a sensible article on Novelties in Wall-Coverings by Grace Faxon, p. 71. On p. 78 is a brief readable article on The Monarch Butterfly by Alice McClosky. On p. 83 Eben E. Rexford discusses Plants for Table Decorations, with four illustrations.

World Today

The New English Art Club by E. Douglas Shields contains seven illustrations which, if typical, show a return in manner to the great Dutch masters. This number is full of interesting things for teachers. The Frontispiece is a good Portrait of President Pritchett. On p. 130 is a picture of the cyclopean Dry Dock we are floating to the Philippines, at the rate of a hundred miles a day. On p. 135 is a Portrait of Dr. Harper. The Government as a Homemaker, the Erie Canal and Freight Rebates, are invaluable to the teacher of Geography. Teachers of Biology will be interested in A Riddle of Life, and teachers of History, in The Feast of the Lilies at Nola, and in The Last Scenes in the Russia-Japanese Drama. Mary Richards Gray writes about Our Parental Schools with six illustrations.

Miscellaneous

Outing for February contains an interesting article on The Eye Camera of the Birds.

In the Atlantic Monthly for February, Royal Cortissoz under the title Significant Art Books reviews some two dozen of the present season's output.

The Worlds' Work for February contains an illustrated article on The Marvels of Photography by Henry Wysham Lanier, and another entitled A City's Fight for Beauty by Henry Shott.

Education for February contains an article worth looking over for its point of view, entitled The Apperceptive Basis of Manual Training, by Dr. John P. Hylan, Stoneham, Massachusetts.

Kind Und Kunst for February contains some admirable designs for sofa pillows:- simple geometric patterns well spaced, and strongly colored, and

a good color plate of surface patterns with straight line units of geometric character in one or two colors and black.

In the Critic for February E. S. Tarbell forms the twelfth in the Gallery of American Art, with illustrations from his works. A. H. Bloor describes the Beginnings of James McNeill Whistler, and Annie Nathan Meyer writes of a Portrait of Coleridge by Washington Allston.

The Garden Magazine for February contains many valuable hints for the teacher who has determined to have a more beautiful school building and gardens this spring. These will be found in such articles as Two Ingenious Window-Gardens, and Rock-loving Ferns in the Garden, The Child's Garden, and The Strip between Fence and Sidewalk.

The Practical Teacher's Art Monthly for February contains what ought to be the first of a series of papers on the Paintings at Tate Gallery, London. This describes Christ Washing St. Peter's Feet, by Ford Madox Brown. Gesso (a form of decorative expression as yet almost never practiced in America) is to be described and illustrated in a series of articles by C. E. Belsten, of which the first appears in this number.

The Perry Magazine for January contains an article on Spanish Artists by Katharine Stuckey with six illustrations, and one by Herbert L. Jillson on The Venus of Melos, recounting the investigations concerning its restoration, etc. Seven new pictures are reproduced;— among them Gilbert's Dyeing of Gobelin Tapestries, and Hammu's Infancy of Charles V, (not a bad subject for schoolroom decoration in intermediate grades).

The Scrip for February contains a discriminating appreciation of John LaFarge's Decorations at St Paul, by Elizabeth Luther Cary, with clear and delicate reproductions of the four semi-circles. Notes from an informal lecture by A. B. Wenzel on The Making of a Decoration, and from another by William B. Van Ingen on The Value of General Culture in Art are grouped under the title Mural Decoration, and illustrated by three of Wenzel's decorations for the New Amsterdam Theatre, New York. It would be difficult to find a plate which tells more about "A Gale" with simpler means, than that by Jonas Lie at p. 168.

EDITORIAL.

A MAGAZINE pays when supported by an army of advertisers. Advertisers make use of magazines with a large circulation. A large circulation can be secured only by presenting to the public every month a wide variety of entertaining and instructive matter in popular form richly illustrated. To produce such a magazine costs a mint of money. A mint of money comes from an army of advertisers. And there you are! It is a closed circle, almost. By investing a large amount of money in a magazine, year after year, publishing it at a financial loss until it has won for itself a large circulation, the circle may be entered. Its one vulnerable point is there.

¶ Our little magazine, *The School Arts Book*, has been steadily gaining in circulation from the very first, but it has never yielded its publishers one cent of profit. Quite the reverse! It never will pay financially until it has a circulation of at least thirty thousand. But there are not thirty thousand supervisors of drawing in the country! The magazine must appeal primarily to the teachers, and from the first we have tried to make a magazine helpful to teachers. Thousands of letters assure us that we have had some measure of success in this direction. But we must do better. We need advice from the teachers themselves. If you, gentle reader, are a teacher in an ungraded school or in one of the grades, will you not take a cent's worth of interest in the future of *The School Arts Book* and send to the Editor a post card with information?

¶ We need to know along what lines you need more help. We are not sure, for example, whether reproductions of drawings by children are more helpful and more inspiring than reproductions of drawings by artists would be. We are in doubt as to the value of the Magazine reviews. Some few teachers have said that that department is the best thing in the book; that they go to the public library and study the magazines every

month with that as a guide. Others, one or two, have said it is all a waste of good space! What do YOU say about that? Ought there to be less emphasis on the handicraft side and more upon the drawing and picture study side? Ought there to be more emphasis on drawing in the other school studies? Ought there to be more illustration and less text? Are general topics, topics tending to give a wider outlook, a clearer vision, of less value to YOU than topics bearing upon schoolroom practice? What special topics would YOU like to have treated in the School Arts Book in the near future?

¶ "We" as it has been used thus far, is not the conventional editorial "we", it means the managers of The Davis Press, and the Editor of the School Arts Book; we want to do that which will be most helpful to you all. We would gladly stick a two cent stamp right here in the margin to prepay your reply, twice over, if it would insure a bit of information from every subscriber. We want to hear from YOU, in the congested district of a city; from YOU, way out on the plains in a log school house; from YOU who teach in a model schoolroom in the midst of an appreciative and well-to-do community; from YOU who teach in a school forced upon an unwilling mill population; from YOU, under the direction of a skilled Supervisor of Drawing; from YOU who have to work alone without a word of cheer from anybody. And do say just what you have it in your heart to say.

¶ I received the other day through the mails a lot of compositions on an unusual subject for Intermediate children to consider, namely, The Good and the Beautiful. Each composition was brief—a single page. Each had an ornamental title and a border in two colors, and each contained a little sketch in pen and ink of some thing the child thought

beautiful,—the sunset, the park, the trees across the snow, etc. Here is what one child wrote:

I like to play with good children. Good children are truthful. Nice children try to make people happy. God likes truthful children. Mr. Bailey loves truthful children. Mr. Bailey tries to make children do beautiful things. He wrote a letter to my school.

Bless your dear little heart, Mary; I couldn't help laughing, but your words made the big tears tumble out of my eyes and splash all over your sunset! And they give me what I want to say just now, if those who read will only see "teacher" printed wherever the word "children" occurs. Do let ME hear from YOU.

¶ In the March number I have tried, as usual, to be impartial. Primary teachers will find "The Wind in a Frolic" so full of jolly subjects for illustrative drawing that they will hardly know which to begin with. Grammar teachers will find Mr. Augsburg's article helpful in life drawing, Mrs. Brown's suggestive in object drawing and along the lines of correlation with other studies, and Mr. Boone's article of use in developing the manual element in school work. The High School Art Club may be just what some high school teacher has been looking for. Mr. Boone's article is the first of a series of three. The second will deal with the decoration of clay work and the third with building a school kiln for the firing of clay work. All the illustrations in Mrs. Brown's paper ought to have been reproduced in color, but we could not afford to do that. It takes fifty annual subscriptions to pay for one color plate in a single number! We will give you more beautiful color plates just as fast as your increasing the subscription list make them possible. The more dollars we receive, the more you will get for YOUR dollar.

¶ Aids in object drawing still continue to arrive by mail. Here is a sample:

My dear Mr. Bailey.

Please treat the enclosed device with respect; it is an invention of my own for teaching perspective effects and I am pleased with it because it has worked well so far, in several grades. Perhaps the children were more interested than usual because they made the "machine" first themselves. This does not take long. They got out a piece of rather stiff paper like Figure 1, cut on the heavy lines. Then they folded in the "doors" on the dotted lines and stood the thing up on the desk, Figure 2. Holding this side to on a level with the eye they quickly see that the farther square appears to be about half an inch smaller all around than the nearer one, Figure 3. They make a freehand drawing of the two on another paper. Next holding pencils or rulers to correct the corners of the two squares and adding lines to represent their position the children get Figure 4. The teacher now draws Figure 5 on the board (minus the windows and the rug), and the children imagine it to represent the inside of a room, and by the aid of the "machine" discover how to put in the windows and rug. They study foreshortening by opening and closing the doors in the device Figure 6, and then by working the doors in the schoolroom. After these exercises the boxes, etc., which there was still time to draw, were drawn with more interest and better understanding than ever before. I thought the idea might be of use to someone else so send it along.

Very sincerely yours,

Bristol, Conn.

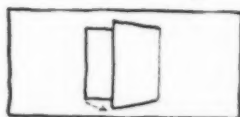
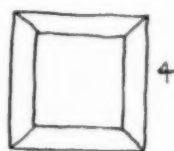
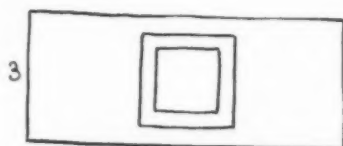
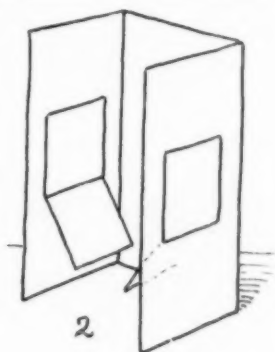
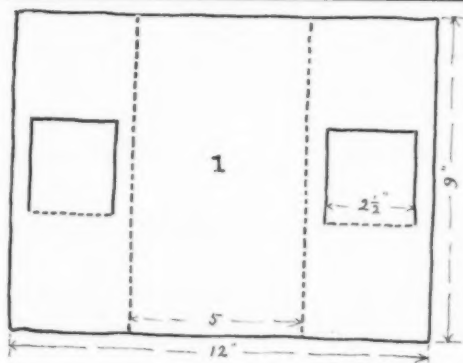
Arie E. Kelley.

Another, and in many respects the best one yet, has just come from Prof. Langdon S. Thompson of Jersey City, but too late for plates to be made to show it in this number. You will hear more about it later.

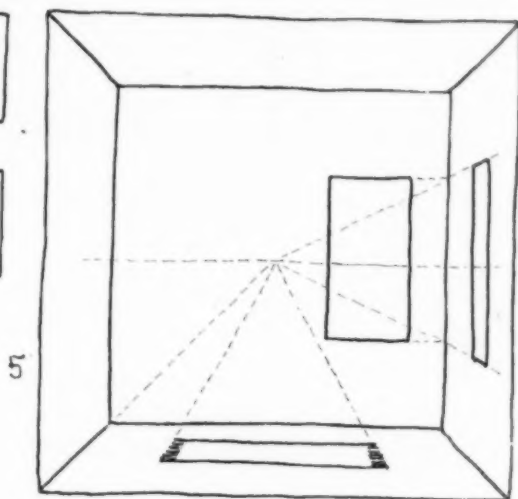
¶ The animal drawing, in some primary schools, is followed by applications in design. The teachers cut out animal "patterns," and allow the pupils to trace around them making a "procession" to form a border, after the manner of these from a third grade in Seattle, Washington. Other teachers make ink silhouettes of the animals and allow pupils to trace them.

NOTES

EDITOR



2173



After the border is drawn in pencil, it is colored in two tones of one color or gray.

¶ The human figure has its fascinations, especially for boys, like Manley Albright, of Dorchester, who have a knack at



expressing ideas by means of it. The silhouettes opposite are from paper cuttings by this boy of eleven, who cuts "one a minute, without previous drawing, just for fun." How full of character the faces are! It has its fascinations also for children under an enthusiastic teacher of pose drawing. And such



are to be found in many schools these days. When the "pose season" is on in New York City, children practicing the art in alleys, back yards, and parks, often attract the attention of the curious. Such a sight as that reproduced on page 540, a sketch from life, is not uncommon, we are told.

¶ But seriously, the cause of art education is winning many friends these days. Witness the recent vote for "Fads" in New York City; consider the rapid increase in the number of



technical high schools; note the spread of handicraft in elementary schools; review the ever increasing literature of the subject. Three signs of the times are the Report of the Committee on Industrial Education in Schools for Rural Communities, pub-



2176

lished by the National Educational Association, the Report of the Joint-Secretaries of the British and American Mutual Correspondence Association, and the last Year-Book of the Council of Supervisors of Manual Arts. Two of these will receive special notice next month. The report of the British-American Association is a neat pamphlet of twenty-two pages, giving the history of the movement, which gave rise to the organization, the history of the International Congresses, the address of M. Comtesse, President of the Swiss Confederation, at the open-

ing of the last Congress, the Resolutions of the Congress, and the Reports of the two Secretaries together with lists of members on both sides of the Atlantic. Every teacher and supervisor of drawing who has even the remotest hope of attending the great London Congress in the Summer of 1908, should send name and dollar to the American Secretary, Henry T. Bailey, North Scituate, Mass. By becoming a member of this Association not only will this report and future reports giving information as to the plans for the Congress, programs, cost of trip, make up of parties, times of sailing, etc., be at hand for ready reference, but valuable assistance will be rendered the Secretaries in a financial way. What the Secretaries can do will depend largely upon the financial support they receive through membership in the Association. One cannot but wonder what a German, French, or even English public would think of such a situation as this. Let us hope that some time the college people, even those not required by the founders of their institutions to do so, will get around to carefully considering the possibility of a modification of some programmes to include a little "art." Already a large representation from America is assured. More supervisors of drawing will go to Europe in 1908 than in any three preceding years.

¶ I have been asked to state why gold frames for pictures are out of place in the school room. I believe them to be out of place for three reasons: 1, The frame of a picture should be less attractive than the picture itself. Almost never can a school come into possession of a picture rich enough in color to subordinate a gold frame to itself. 2, The frame of a picture should be in harmonious relation not only with the picture but with the wall upon which it hangs. Gold frames have nothing in common with black boards and ventilators. 3, The frame of a picture should not itself need protection.

Flies love a shining mark. The best frames for carbon photographs, and other prints in gray or in color for school-room walls, are simple wooden frames toned to the right color to harmonize by analogy with the hue of the print, and by contrast with the chief values of the print. The frame should never be white or black, but always a warm, cool, or green gray, somewhere between white and black.

¶ Over against the enthusiasm of those in touch with the rank and file, and the resourcefulness of those wrestling with the great problem of art and industrial education in the public schools, it is instructive to place such a fact as the following: In a recent annual report of the President of an American College endowed by will for the express purpose of giving "instruction in such branches of art science, and industry as would enable its students to earn an independent livelihood," occurs this passage:

"It would be very desirable if our students had the time to include in their programmes direct instruction in art, both in its history, principles, and applications. Such a knowledge besides its cultural value, would undoubtedly have an indirect effect in any of the activities which they might enter upon. We are however calling for all the time that our students may safely give to their work, and it is difficult to see how any of the courses now required may be omitted. In future modifications of the programmes the possibility of such instruction should be carefully considered."

¶ Have you read *The Steam Whistle a Menace to Public Health*, by Edward S. Morse? If not do send five cents to "Civics," 60 Ocean Ave., Salem, Mass., for a copy of this instructive pamphlet. Mr. Morse presents his argument with a combination of scientific logic, artistic invective, and mother wit, that is simply irresistible. After reading it you will never again hear a steam whistle without thinking how sensible is the view

Mr. Morse takes of this "senseless nuisance," this "hideous and discordant shriek," this "needless horror," this "barbarous method of signaling." "Hoodlum whistling" must be eliminated if we would see a complete beautiful public life.



JANUARY CONTEST.

PICTORIAL DRAWINGS.

AWARDS.

First Prize, Book, Kit, and Badge with gold decoration.

Bessie Attenborough, Book in three values, Grade VIII, Middletown, Conn., 61 Warwick St.

Second Prize, Kit, and Badge with silver decoration.

*Craig McClure, Grade VIII, Glen Ridge, N. J.

Etta Clancy, Grade IX, Westerly, R. I. Elm St. School.

Florence Percival, Grade IX, Easthampton, Mass.

*Verena Adams, Grade VIII, Groton, Mass.

Bessie Wilcox, Grade VIII, Middletown, Conn., 13 Brainard Ave.

Third Prize, Box of Eagle Colored Pencils, and Badge.

Wesley Macomber, Grade IX, Westerly, R. I. Elm Street School.

Paul T. Litchfield, Grade IX, North Scituate, Mass.

Edith Rowley, Grade IX, Southbridge, Mass.

Earle Frazier, Grade VII, Westerly, R. I. Pleasant St. School.

Nora Matott, Grade V, Malone, N. Y. School for the Deaf.

Mabel Fahey, Grade IV, Fall River, Mass. Samuel Longfellow School.

Jessie Anderson, Grade IV, Middletown, Conn., 141 Prospect St.

Oscar Allen, Grade III, Wausau, Wis., 625 Stark St.

†Willie Porter, Grade III, Dover, Mass.

Eva Lehoullier, Grade II, Winchendon, Mass.

The largest Contest yet.

Don't forget to give your Post Office address in full on the back of each sheet.

Don't forget to place S.A.G. within a circle on the face of your drawing if your name has appeared in the School Arts Book.

The work is improving. There are fewer "fancy" drawings, and more thought-full and truth-full drawings. But pictorial drawing is still far from what it should be. Many drawings show that the children do better than their teachers. They draw as well as they are taught to draw, but they are not well taught. Some teachers ought to learn to know where a drawing is

*Fourth prize in a previous contest. †Honorable mention in a previous contest.

right in principle and when it is wrong. If they knew the children would soon draw better.

The blue star on the drawing means Fair. Two blue stars mean a little better than that. A red star means Good, and two or three, very good and best.

The children are delighted with the prizes, especially with the badges.

"I am glad I am a member of the School Arts Guild, and I am going to try to keep the pledge," that is what all the letters say in one way or another, except the letters of mourning over the loss of the badge after it has been proudly worn for a few days. In certain weaves of cloth the pin will not hold firmly. After the Badge is in place bend the point of the pin forward a little by pressing it firmly against the rim. This will strengthen its grip.

Some supervisors still send too many drawings. It looks as though they could not discriminate between a good drawing and a poor one. "Free-hand" drawings must be approximately correct in principle and made without the use of the ruler in lining-in, to be considered at all by the jury.

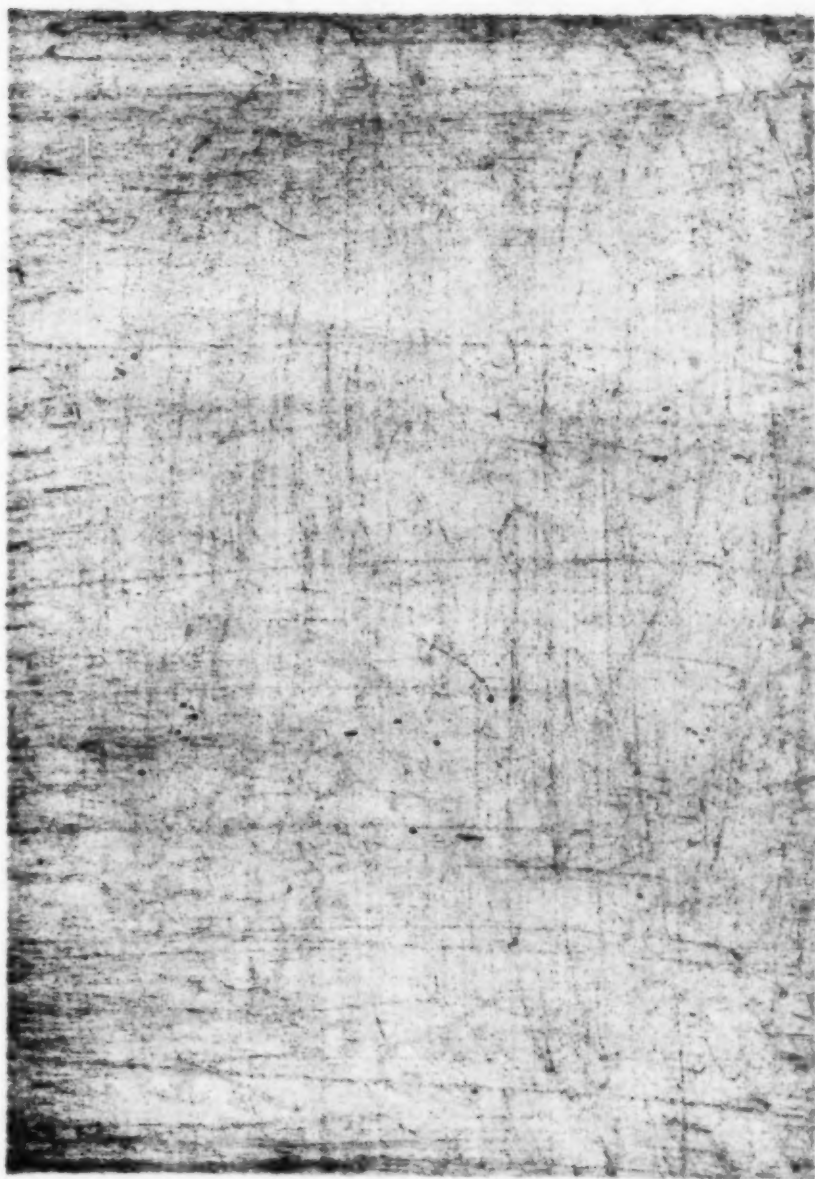
Fourth Prize, Membership in the Guild, and Badge.

Frances Ahern, Westerly, R. I. Grade V.
Walter C. Bliss, Grade IV, Longmeadow, Mass.
Waldo Brooks, Grade VI, Ashby, Mass.
Edith Chamberlian, Grade IV, Boone Ia.
Rebecca F. Chappell, Grade IV, Westerly, R. I.
Stanley Chase, Grade VI, Groton, Mass.
Olive Cleveland, Grade IV, Skowhegan, Me.
Marian Cole, Grade VII, Scituate, Mass.
Raymond Hale, Grade V, Middletown, Conn.
Joseph Hamilton, Grade IV, Port Chester, N. Y.
Albert Johnson, Grade V, E. Longmeadow, Mass.
Edward Johnson, Grade V, E. Longmeadow, Mass.
Elsie O. Johnson, Grade V, S. Weymouth, Mass.
Dorothy Leach, Grade IX, Plymouth, Conn.
Percival D. Lowell, Grade VII, Middletown, Conn.
Mildred Moffatt, Grade I, Marshalltown, Ia.
Jennie Nutterig, Grade III, Augusta, Me.
Arnold Page, Grade III, Augusta, Me.
Lloyd Palmer, Grade III, Anoka, Minn.
Louis Patrie, Grade III, Fall River, Mass.
Fred Potter, Grade II, Bristol, Conn.
Maude E. Pettibone, Grade IX, N. Pownal, Vt.
Mildred Reed, Grade V, Easthampton, Mass.

Lillian Relitz, Grade III, Washington School,
 Daisy Remington, Grade VIII, New Britain, Conn.
 Annie Ringland, Grade VIII, Keene, N. H.
 Albert Roux, Grade III, So. Marquette, Mich.
 Paul Shreiterer, Grade V, Webster, Mass.
 Philip T. Thutze, Grade IX, West Point, Ga.
 Leonard Sibley, Grade VII, Southbridge, Mass.
 Theodore Stanley, Grade VII, New Britain, Conn.
 Hugh Sutton, Grade VIII, Elkhorn, Wis.
 Beatrice Wellington, Grade IX, Ashburnham, Mass.
 Josephine Zarkouski, Grade IV, Dover, Mass.

Honorable mention, Right to place S. A. G. within a circle, on
 the face of all drawings submitted.

Jessie Pearl Abrams,	Vera Hall,	Verne Patenande,
Frank Ackley,	Cecil Hatch,	Libbie Pelkey,
Anna Anderson,	Willard Hein,]	William Porter,
Isabella Bailey,	Alice Herrick,]	Clarence Prior,
Howard Bailey,	Irving Hill,	Fred Recor,
Arthur Barnard,	Maud Hills,]	Eva Rhodes,
Vera G. Bates,	Mabel Hudson,	Alfred Roebuck,
Opal Bingham,	Gotfrid Jacobson,]	Fannie Rodin,
Ralph Benson,	Charles B. Gensen,	Edith Rowley,
Wallace Bywater,	Alma Jodamus,	Irving Stone,
Helen Cadwell,	Arvid Johnson,	Gladys L. Swallow,
August Carlson,	Michael Kennedy,	William N. Sweet,
Maurice Carpenter,	Charles L. LaBree,	John Lzcepaniak,
Elmer R. Cary,	Rose Lacasse,	Berkeley Taylor,
Florida Cayslette,	James Landon,	Loxley Taylor,
Joseph Chisholm,	Merton B. Lane,	George A. Thomas,
Grace Crandall,	Rose M. Lizotte,	Louis Tognetti,
Isabelle Dejarlars,	Joe Mallette,	Clarence Tower,
Roy Drincan,	Moritz Martensen,	Mabel Townsend,
Gertrude Drake,	Frank Masie,	Jennie Waddell,
Harold Dunne,	Frances Masson,	Margaret Weik,
Avis Enler,	Alexander Medlicott,	Esther Weise,
Walter Falk,	Minnie Mielke,	Beryl Whipple,
George Feige,	Everett M. Mower,	Frank Woods,
Albert Gouving,	May Mylchreest,	Laura Wright,
Thomas Graver,	Hannah Palmer,	Elinor B. Yale,
Josephine Zarkowski.		



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